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**NOVEMBER
DECEMBER
1969**



STEAM CALLIOPE CATALOG IN THIS ISSUE



Seasons Greetings

1969

**FROM THE GREATEST
PLACE OF ITS KIND
ANYWHERE — TO THE
GREATEST PEOPLE IN THE
WORLD EVERYWHERE —
OUR FRIENDS**

LEASED AND OPERATED BY THE HISTORIC SITES FOUNDATION, ESTABLISHED BY THE STATE HISTORICAL SOCIETY OF WISCONSIN

Best Wishes From The Strong's



Sandy, Big John, Linda and Master John. P.S. Me, too — The Boss of the Family "RUTH."

To all my friends — in 1970 heading East, under the tent, as far as St. Louis, and back to the West by August 10th. Hope to visit with everyone.

Without the following people we will never make it:

- | | |
|--|-----------------------------|
| 1. James Hargrove, Assoc. and wife Cleth, head of promotion. | 12. Si Metzinger |
| 2. Bob Tripp, General Agent and the Promotion Managers. | 13. Pauline Jewell, Press |
| 3. Gene and Sandy Holloway | 14. Chuck Nally, Clown |
| 4. Bob and Mary Reedy | 15. Norman Pitchford, Clown |
| 5. Paul and Bernice Browlee | 16. Wendany Family |
| 6. Bob Shute and Wife | 17. Ken and Carol Benge |
| 7. Jack and Evelyn Weddle | 18. Bob Sheets |
| 8. Bettye Hutton | 19. Chuck and Carol Farnum |
| 9. Ann Conrad | 20. John Butin |
| 10. Larry Lindberg | 21. Frank and Bernice Dean |
| 11. Dale Weed | 22. Tom Handforth, Organist |
| | 23. Bob Fogg |

BIG JOHN STRONG'S 1869 CIRCUS



RECREATING THE
FIRST CIRCUS TO
EXHIBIT IN THE
WEST IN 1869

AUTHENTIC COSTUMES

CLOWNS

ACROBATS

DOGS-PONIES-BIRDS

AERIALISTS

UNDER
THE
BIG
TOP

TRAINED
ANIMALS
FUN FOR
YOUNG
& OLD
OLD TIME
SIDE
SHOW

THE BURR ROBBINS CIRCUS

by C. P. FOX
and
RALPH HARTMAN

In the early years of his career, Burr Robbins, in a matter of fact way, said he desired three things: a farm with a windmill, a steamboat, and \$50,000. Those who knew him never doubted he would attain his goal. They knew he was a determined man with great business acumen and high moral principles. His friends also knew him to be generous and kind.

Burr Robbins chose the circus field as a means of acquiring his desires. As a result, he stands, in all history, among a very small and select group of men who prospered and made a fortune in the circus business.²

Burr Robbins was born August 13, 1837 in Union, New York. His parents wanted to make a minister out of him but it just wasn't in his blood to follow this profession. As a result when he was 18 years old, he ran away from home and landed in Milwaukee. In 1858 he joined the Spaulding and Rogers North American Circus in St. Louis. He was paid \$15.00 a month to be a property boy to the great bareback rider, Charles Fish.³ The main tent of this circus had one centerpole and a row of quarter poles — the first circus to have such. In 1859 he and four others formed a troupe called the Harmonium Bairds which lasted only a few months. He then bought McBullwell's Panorama of the Revolutionary War which was more successful.

During the Civil War he left the show business and served under General George B. McClellan as a wagon boss and when mustered out he was Supt. of Transportation. It was in 1870 that Robbins got another taste of show business. He had bought a small magic lantern show and sought to enlarge it. So he purchased a side show from Jim McIver and made the Fair circuits in Michigan. They had two wagons, a buggy and five horses. Robbins purchased a spotted wildcat and renamed it an American leopard. The Sacred Fowls from India were ordinary white hens stained a bright vermillion. People insisted on buying the eggs from these birds, so they did quite an egg business along the route. Their greatest attraction was a mule with a deformed head. It was twice as wide as it should be and its snout turned up like a cup. It was billed as the Moorish Magi. On one occasion Adam Forepaugh came onto their tiny lot to inspect the layout. Upon leaving he



Robbins' picture was used on this courier cover. It also illustrated scenes from his life, the show and the winter quarters. The date is unknown. Author's Collection.

offered the sound advice that they should increase the size of their canvas. He said that the larger the tent the more important the circus in the minds of the people.

In 1871 Burr Robbins bought the defunct John Stowe Circus and established it under the name Burr Robbins & Co. Circus and Menagerie. (John Stowe being the "company"). They had their winterquarters in Paw Paw, Michigan until the spring of 1873. At the end of that season they wintered in Janesville, Wisconsin where Robbins stayed during the rest of his circus days.

John Stowe had worked for Burr Robbins since he had bought him out. In 1873 they split up. Stowe took much of his old equipment and started a

This letterhead was used around 1885 and was illustrated with a take-off of his name, burrs and robins. It was designed and printed by the John B. Jeffery Printing and Lithographing Company of Chicago, Illinois. Author's Collection.

circus under his name again. Robbins, in the meantime, had purchased the great European Circus from Smith, June and Nathans. He changed the name to Robbins & Co.'s Museum, Circus and Menagerie. He claimed he had had the first cage full of trained hyenas ever seen on a circus as well as many other innovations.

Although the circus continued to grow Burr Robbins decided, during the season of 1888, to get out of the business and move to Chicago where he felt new and more fertile fields awaited him. So he traded his circus for a theatre in Chicago called Grenier's Gardens. The circus continued as a smaller one ring edition under the title Grenier Bros. Successors to Burr Robbins, Royal, European, Railroad Circus and Menagerie. Bad luck beset the new owners when the circus was practically destroyed by a hurricane.

While Burr Robbins was in the circus business he had only one losing season — 1884. Half of his season that year was in the Ohio and Pennsylvania iron regions. There was a great depression in the iron trade and many strikes. He lost \$500 a day for three months. Barring 1884 Robbins could not complain. In 1887, for instance, he cleared \$70,000.

After Robbins retired from the active circus business he continued to back many a show as a silent partner (French & Co. for one). Frequently he ended up with their equipment when the show failed. At one point Bailey was after him to manage his Barnum & Bailey Circus.

After Burr Robbins was established

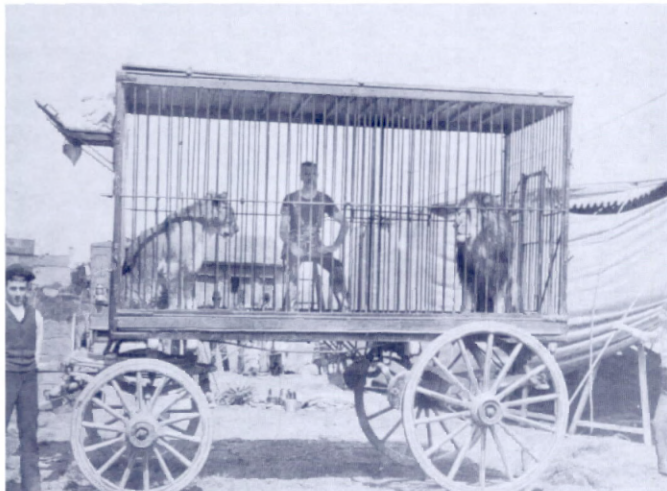
in Chicago he got into real estate. Also, along with W. W. Cole and R. C. Campbell⁴ he bought the billposting firm of Broadway and Treyser Co. for \$60,000. They changed the name to the American Billposting Co.

Burr Robbins had his fine farms, with windmills, in Wisconsin; he had his steamboat on the Rock River at Janesville; and when he died on January 29, 1908, at the age of 70 years, the papers said he left an estate valued at \$2,000,000.

Burr Robbins was, indeed, a successful showman and business man.

Now, about his circus—he owned and operated it for 18 years. While it was a wagon show it ranked with the top 3 or 4 as the best circuses on the road.

After 1881 when it became a railroad circus it was topped in size and scope by only the two eastern giants, the Adam Forepaugh Circus and the Barnum & Bailey Circus.⁵



This lightly constructed Robbins cage is typical of the mud show cages used in the 1870s. Author's Collection.

All the fascinating and exciting facts about the Burr Robbins Circus can best be told on a season to season basis. Trials and tribulations, growing pains, type of performances, description of the street parades, and the people who made up the show are all herewith recorded.

1871: Robbins left Paw Paw, Michigan in the sprint with his side show attractions playing fairs and other gatherings. During the season he purchased the John Stowe Circus which had gone broke. He re-titled the circus with his name and finished out the season successfully.

1872: Burr Robbins & Co. Circus & Menagerie left Paw Paw and headed into another good season. Back at winterquarters Stowe & Robbins split up.

1873. Robbins was now forced to purchase more equipment because

Stowe had taken so much show property when they split up. He augmented his share by purchasing some equipment that was on the Great European Show owned by Smith, June & Nathan of New York City, including wagons imported by Howes' European Circus in 1864.

He bought animals and wagons including a large tableau wagon which was brought to this country for Howes Circus. A lion named "Old Parker" rode on top of the big wagon in parade.

The newly outfitted circus left Paw Paw in the spring of the year. It was a small show but a good one and the season was a financial success.

In the fall Robbins established a new winterquarters in Janesville, Wisconsin. In his new quarters he began to build a larger and better show that would soon bring him fame and fortune.

1874: Started the season May 2 in Janesville. The title was Robbins & Co's. Museum, Circus and Menagerie,

was a large indoor training ring. The newspaper reported this fact by saying "Really our city is putting on metropolitan airs fast. There are few other points outside of New York that can boast of a hippodrome."

1875: This year the title was again changed to an even more impressive sounding name—Burr Robbins Great Menagerie, Roman Hippodrome and Egyptian Caravan.

The winterquarters, Spring Brook Farm, was one mile south of the city on the Rock River. It was attractively laid out with a large fenced area at the entrance that was an animal park. In this enclosure the buffalos, Russian Reindeer, Steinbok and llama were pastured.

A new barn, two stories high was built. Painted brown with white trim it was very neat looking. In it were housed 80 of the show's horses, their harness and trappings. The second floor was a canvas loft. Nearby was another



The year of this backyard view of the Robbins show is not known. Author's Collection.

Burr Robbins & Co., Proprietors and Burr Robbins Manager. The circus advertised that they would supply special patent chairs with cushioned and upholstered seats for those who wish them at 25c extra. A menagerie was set up in a separate tent. There were 20 mammoth dens including one with trained serpents, another with monster performing crocodiles. The show had a trained buffalo named Ben Butler who performed startling feats. Miles Orton, the best equestrian in the world was a featured star. Tickets sold for 50c and children under 10, 25c.

At the end of the season the circus again played Janesville. Half of the proceeds of this day was given to the inmates of the State Institution for the Blind in that city.

On September 18 Burr Robbins purchased a 100 acre farm from Mrs. Doty which was part of the old Fair grounds. The circus announced it would erect necessary buildings to house its animals and equipment. Included in the plans

barn stabling 50 more horses. A third building was for Cleopatra, the elephant, the camels, cages of animals, birds, monkeys, baboons, and ibex. These animals were kept on the ground floor which was dug into a hill. This kept out the winter winds and the animals were in turn kept warm. The second floor of this building was a harness repair shop.

A fourth building was the indoor hippodrome for training acts.

Burr Robbins reported he had over \$100,000 invested in his animals, birds, wagons, and other circus equipment.

In January Mr. Robbins returned from a trip to the east with some fine new animals. He brought a Royal Bengal Tiger at a cost of \$2500, a yak from Tartary, a zebra, black maned lion, deer and a den of hyenas.

During the night of February 23, a zebu got loose and wandered too close



The band chariot shown behind the band in this view of the 1880s was probably built by Hodge & Buckholz, of Janesville, Wisconsin. This wagon firm made wagons for the Robbins show because of their being located in the winter quarters town, the circus end of their business

to the cage of the tiger; whereupon, in one swift move, the big cat clamped its talons on the zebu's nose. Bellowing in fear the beast dragged the tiger, den and all, across the floor. The bars of the cage parted and with that the tiger, too, was free. The night watchman, terrified, climbed a post to the ceiling and hung on for dear life. The tiger and zebu were soon in a life and death struggle. Blood was spattered all over the walls and into the cages of the other meat eaters. The smell of fresh, warm blood enraged the lions and hyenas into maddening roars and hideous shrieks and barks. It was terrifying bedlam. Two brave employees, Brooks and Dickey, grabbing ropes strode into this gory furor and managed to lasso the tiger and drag him off the zebu. They were badly scratched and cut before they got the tiger into a cage. The zebu came out of the fight badly wounded but not fatally.

The parade for this season was $\frac{1}{2}$ mile in length and was headed by a band chariot said to be more majestic in form, more artistic in construction, more elegant and dazzling in design than any similar chariot in all the country. Lions fighting serpents, carved in solid wood by master hands and overlaid with gold, decorated the vehicle. Large colorful landscape scenes were painted on the sides of the wagon. It was pulled by 10 white horses and contained Prof. Gilbert's Silver Cornet Band.

This chariot was followed by a magnificent tableaux car lavishly decorated with elegant carvings, handsome mirrors and paintings. During the parade a huge living lion (but an old lion being over 20 years old) was borne on the top of the tableaux. It was drawn by the

being a sideline. The bandchariot went to the Ringling show after the Robbins show was dissolved. Following ten years as a band wagon on Ringling the Welsh Brothers bought it and installed a steam calliope. The Robbins band leader was Harry Armstrong. Author's Collection.

elephants, two camels and a span of five horses.

All the cages had lavish employment of art decorating their sides. The paintings were rich and costly—one represented Moses in the Bullrushes, another Christ in the Garden. They were in oval form; 4 by 7 feet in size. Other scenes show the Widow Casting her Mite, Christ at the well with the women of Samaria. 50 such paintings decorate the sides of 25 cage wagons. The paintings were executed by F. A. Lydston of Milwaukee. Many of the wagons were built by Hodge and Buckholz of Janesville. Mr. William Foote, Jr. preceded the show as advertising agent and Mr. G. K. Steele was general agent.

On Saturday, May 29, the circus was showing Janesville. During the matinee, just after the grand Entree was made, Rev. Jenk L. Jones Pastor of all Souls Unitarian Church presented, to a surprised Mrs. Robbins, a beautiful tea set. It was given on behalf of the citizens of Janesville. During the evening performance Burr Robbins was presented with a richly carved gold headed cane. During the presentation it was stated that the gift was evidence of the great esteem placed upon him by the citizens of Janesville. He was held in the highest esteem as a man of honor, an accomplished gentleman, a public spirited citizen and a showman of great industry and moral charter. He never resorted to any catch-penny schemes nor did he ever allow gambling or games of chance around his circus. Drunkenness was imperatively prohibited either at winter-quarters or at the show grounds, the eulogy proclaimed.

The show featured Miles Orton as a bareback rider. Also presented among other acts, was Prof. Daniel Bushnell,

celebrated juggler; Dr. Thayer, a 320 pound clown; a fire eater who drank burning alcohol and melted lead.

The circus returned to Janesville October 15 after a financially successful tour. During the 24 weeks on the road the circus encountered 65 days of rain, two snow storms, two tornadoes which demolished the canvas. The show lost 40 head of horses, a zebra, leopard, sacred ox, two bears, a reindeer, elk, seven steinbok, two wolves, 5 monkeys, an ape, seven cockatoos and parrots, one silver pheasant, an antelope, three boa constrictors and two crocodiles during the tour all worth \$12,000. As the menagerie was depleted over the road hardships, the sides of the cages and dens were left on the empty wagons during the parade and in exhibition tent to hide their conspicuous emptiness.

On arrival in Janesville, Burr Robbins immediately set to work on new shops and buildings and general repairing and rebuilding of his equipment. He then left for the east to attend a sale of animals by P. T. Barnum with the idea in mind of replenishing his depleted menagerie.

1876: At winterquarters, Mr. Robbins again had a retinue of well known painters to work on his chariots and cages. Mr. R. E. Pococke came up from Chicago and put some remarkable paintings on a number of dens and a tableau car. Messers La Grange and Van Kerven of Janesville did the embellishing of the ornamental decorations while Mr. E. E. Burdick did several fine landscapes.

On March 22 an ostrich arrived but was dead in its cage the following day. Mr. Robbins was out \$500. In addition there was in the shipment a collection of lions, monkeys, and a young elephant.

The title for this season was Burr Robbins Great American Menagerie, Museum, Circus, Aviary, Hippodrome and Caravan combined with Rentz Great Royal German, Zoological and Equestrian Exposition.

Performers, in part, for this season were the Lee Family, equestrians; White's Trained dogs; Miles Orton; Bushwell, slackwire artist; and George W. Murray, an Ethiopian, heading up a bevy of clowns. The show was made up of riders, gymnasts, aerialists, tumblers, and jugglers. The hippodrome features included Roman races, feats of strength, flat races, etc.

Tickets were 50c and 25c and the main tent held 4000 people.

The juice joints offered lemonade at only 5c a glass. Prominently displayed was a sign that read "he who deviates from this price does so at the penalty of being bounced."

The last show was given October 14 at Clinton, Illinois. The baggage stock headed for Janesville pulling the circus wagons over the country roads. Since it left Winterquarters it traveled through

Wisconsin, Iowa, Minnesota, Nebraska, Kansas, Missouri, and Illinois. The circus showed in 137 towns and travelled 3,132 miles, 2792 miles by horsepower and 340 miles by rail. The longest jump over the road was 36 miles between Seneca and Marysville, Kansas. The average distance travelled was 22½ miles. The show missed but one stand, Parkersburg, Iowa, because of mud.

To give an idea of the expenses involved in operating a mud show of this era these daily requirements are listed: 3 tons of hay at \$10 dollars per ton, 120 bushels of oats at 35c, average cost of license \$75.00. The total cost for the season of these three items alone is \$21,621.

1877: Great activity took place at winterquarters with a final rush of last minute work being done in April. The blacksmith shop was hard at work repairing wagons. The harness shop repaired and oiled over 200 sets at the same time making new elaborate harness for the parade.

Mrs. Robbins supervised the making of all new wardrobes in her home. With her crew of 2 or 3 girls they made a large amount of costly and artistic wardrobes.

The ring stock had been kept in the stables but the baggage stock were kept in the country. They were brought in for grooming and brushing in preparation for the coming season's work.

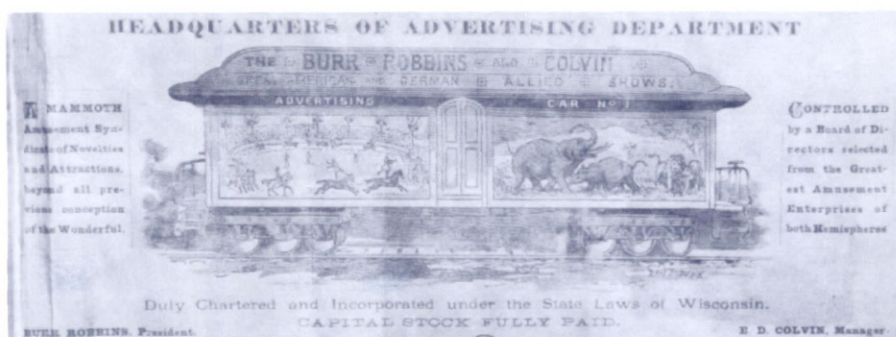
The title used this year was Burr Robbins' Great American and Royal German Allied Shows. The staff was as follows:

Proprietor & Manager: Burr Robbins. General Agent: George K. Steele. Press Agent: Matt Leland. Treasurer: George F. Selleck. Zoological Director: Richard Brooks. Master of Canvas: Ed Smith. Chief of Paste Brigade: Harry Broadway. Musical Director: John M. Smith. Clowns: Pete Conslin, J. Leslie and H. Marks. Company Riders: Minnie Marks, George Holland, A. D. Van Zandt, Lotte Marks, Willie Marks, Harry Stevenson.

Gymnasts and Acrobats: Wm. Ashton, John Leslie, J. H. Jeffery, James Coyle, Geo. Holland, Ed Holland, Van Zandt, Shedman Bros., Millie Marreta, Rosa Renfrew.

The concert or after show consisted of Diabalo, the fire eater; Moody, the man of 50 faces; Rosa Renfrew, serio comic; Kate Morris, queen of song; Mlle. l'Deleta, mermaid; Prof. Shedman, Indian Club swinger; Messrs. Barker and Stow, song and dance; Geo. Shedman, Clog dance; Mons. Wallace, Man-fish; and J. C. Shipley, Manager. A skillful and daring acension from the street to the top of the tent by Mlle. Mareta was a thrilling free act put in each day.

Two new cages were built by Hodge and Buchholz of Janesville. One of the wagons had its gearing painted white with carmine stripes. The body of the



When the Robbins show went to rails in 1881 this letterhead was used showing the advance advertising car. By 1879 the show was carrying about sixty baggage, tableau and cage wagons placing it in the near rail size. Author's Collection.

cage was painted car pink. On each corner was a 2½ foot tall wood carved figure representing Charity, Maidenhood, Hope and Peace. On the right side was a painting of Lewiston Narrows, on the rear doors a scenes of sleepy Hollow and on the left side a landscape of the Shenandak. All the paintings are surrounded by artistic gold gilt scroll work.

The second cage had its running gear in yellow lake with carmine stripes. The body was carmine. It too had scenic landscapes and carved figures on each corner. The paintings were all done by J. B. LaGrange.

The complete parade line up for the season made an impressive pageant for a mud show.

1. The mammoth band chariot drawn by ten gray horses.
2. Four dens of animals, each drawn by four horses.
3. A Knight on horseback, in full armor and followed by five couriers in elegant and original costume.
4. King Hal, with his royal and glittering cortege of ladies and gentlemen.

This interesting letterhead was used for the 1881 season. Note the reference to "coming in all its undivided entirety on its own Special Trains of Palace Cars." Author's Collection.

tering cortege of ladies and gentlemen.

5. A superb carriage drawn by eight diminutive ponies.
6. Seven two horse cages.
7. One large den drawn by four horses.
8. An open lions' den with a lady performer sitting with the lions.
9. A four horse den.
10. A two horse cage.
11. The grand tableau car, great in size, incomparable in beauty, and rich in its decorations, on the top of which was mounted the largest lion in America, accompanied by a lady, drawn by the 2 elephants.
12. One two horse cage.
13. An open Hyena den with a man performing with the animals, drawn by six white horses.
14. Trick horse with dog rider.
15. Four mounted Arabs.
16. Camel handsomely decorated and ridden by a man in frog mask.
17. Two horse cage.
18. Four horse den.
19. Elegant tableau car drawn by donkeys.
20. The grand car of liberty, covered with elegant mirrors on either side, and the top, ladies and gentlemen in glittering costume, waving flags and banners.

In September the show was billed for Dover, Ohio. The same day Van Amburgh's Circus was billed for New Philadelphia a neighboring town. It so happened that Robbins route brought them through New Philadelphia on the





way to Dover. Likewise Van Amburgh had to go through Dover to get to New Philadelphia. Van Amburgh, in an attempt to wrest business from Robbins halted a half mile out of town and prepared to parade through Dover with banners flying, music playing and horses prancing. Robbins not to be outdone moved off the showgrounds with his parade a couple of hours later. He extended his route right on past Dover to New Philadelphia where their colorful caravan was met with great enthusiasm. Robbins' parade went to the Van Amburgh showgrounds, circled their tents and made another triumphal tour back through the two towns to his own lot.

This year the tour began May 2 and closed at Cairo, Ill. October 26. From Cairo it shipped by rail to Freeport, Ill. and from there drove to Janesville. 175 people were employed and they moved on 60 wagons pulled by 225 horses.

3093 miles were travelled, 440 by rail, the balance by horsepower. The longest drive was the 40 miles between Knightstown and Greensburg, Indiana. The shortest run was 1 mile, across the Ohio River between Connelton, Indiana and Hawesville, Kentucky. The average distance was 20 miles a day. Only one blowdown occurred during the entire season. They gave 297 performances in 151 town.

1878: On February 21 the Montgomery Queen Circus was sold at auction in Louisville.⁶ Burr Robbins was on hand where he purchased a wart hog for \$190, three kangaroos for \$82 each, four hyenas for \$21 each, an Eland for \$305, a sacred cow for \$32, and a leopard for \$25. He also purchased four ponies for \$421 and five horses for \$290. When a reporter asked Mr. Robbins if this auction was evidence of dull times in the sawdust profession, his answer was an emphatic NO!, adding that this failure was caused by poor management.

Over the winter Robbins also purchased for his menagerie a hippopotamus, lions, peccary, gazelles, tiger, jackals, wolf, and 10 Arabian camels.

The massive size of the Robbins show is illustrated in this wonderful aerial lot scene, taken in 1882. The bigtop is a 150 footer with a 50 foot middle, with one row of quarter poles.

The main tent for the season was 130 feet by 250 feet and had a seating capacity of 6000 said a newspaper account. This figure seems high by 2000 for a one ring circus. The main tent

When the show went to rails in 1881 it was noted in the addition of "allied railroad shows" to the title. Circus World Museum Collection.

AN AMUSEMENT SYNDICATE.

Chartered and Incorporated Under the Laws of Wisconsin.

THE BURR ROBBINS AND COLVIN ALLIED RAILROAD SHOWS

BEAR THE DATE IN YOUR MIND. ONE DAY ONLY. JUST THAT DAY.

At Milwaukee, Monday, August 15.



COMBINED—Comprising the Following Well-known Amusement Organizations:

- 1st, Burr Robbins' Great American Circus.
- 2nd, B. Robbins' World Menagerie.
- 3rd, Harry Campbell's Grand European Circus.
- 4th, J. H. H. School of Trained European Horses.
- 5th, The College of Physical Training.
- 6th, Prof. H. H. H. School of Trained European Horses.
- 7th, H. H. H. School of Trained European Horses.
- 8th, H. H. H. School of Trained European Horses.
- 9th, H. H. H. School of Trained European Horses.
- 10th, H. H. H. School of Trained European Horses.

At Milwaukee, Monday, August 15

You will see the following distinctive features of which we heretofore exclusively monopolized. The largest Hippopotamus in captivity. The only Hippopotamus ever placed on exhibition. A case of performing Hyenas. A family of four Lions. A herd of Elephants. The only Cow Antelope ever shown. A herd of Camels. A Giant Horse, seven feet high, weighs 2000 pounds. The largest living bird, this side of the sea, bred and trained in harness. More than 1000 animals shown in open day in the street than are contained in half of the so-called Menageries of the day.

Mr. Chas. W. Fish, the acknowledged King of Bareback Riders, who challenges the world to duplicate his act, will ride a lead horse. Madame Marcha, from the Imperial Circus of Vienna, the most graceful Equitress in either hemisphere, will appear at each and every performance in her thrilling novel routine of the Horrible Whirl. Here Noygaard, and his band of trained thoroughbred riders. Prof. Dowd, the Modern Samson, lifts 500 pounds dead weight. Miss Ellen Cook, the most beautiful and accomplished Equitress. Howard Dorr & Son, and 500 Clowns, and half a hundred of the most noted artists in the profession.

At Milwaukee, Monday, August 15.

You will see the GRANDEST DISPLAY OF PAGEANT ever witnessed in America. More than a mile of Art, Architecture, Music, and African Caravan, headed by the great Military Caravan, representing the meeting of the Great Road of Europe. A Grand Parade of The Pump and Circumstances of the World.

THREE SEPARATE AND DISTINCT BANDS OF MUSIC.

Admission 50c. Children Under 9 Years 25c.

DOORS OPEN AT 1 AND 7 P. M.

Performance commences on hour later. Trains to all Railroads at Railroad Station.

Other tents include a 5 pole menagerie top, a 2 pole side show and three horse tops and a dressing tent at the back of the lot. Author's Collection.

also contained the menagerie at one end. In addition there were 5 horse tents, cook house, side show tent and other miscellaneous canvas.

The title continued to be Burr Robbins Great American and German Allied Shows.

The show opened in Elkhorn, Wisconsin, May 1 and went on to Lake Geneva, the second; Burlington, 3rd; Waukesha, 4th; Milwaukee 6th and 7th; Cedarburg 8th; Hartford, 9th; Oconomowoc, 10th; Watertown, 11th; Jefferson, 12th; Sunday 13th, no show; Whitewater, 14th; Janesville, 15th.

All the wagons were painted either green and gold or red and gold making a beautiful and striking sight.

The show had 30 ring horses, 6 trick horses, 24 ponies, 16 of which pulled a chariot in parade, and a special act of 6 Borneo Ponies. Professor Dods-worth continued to climb in among the den of performing hyenas.

The Grand Entree was called "The Uprising of the Arabs." The entire compliment of performers partook in this pageant. The 10 new camels this year were the center of interest during the maneuvers.

Prof. Brooks worked the two elephants, Mogul and Cleopatra. King Sambro, a Japanese, performed the slide for life backwards, from the top of the center pole to the ring curb.

In leaving LaCrosse, Wisconsin, the caravan was overtaken by a fierce storm. The inkiest darkness enshrouded the men, horses and wagons when they were about 10 miles out of the city. It became so dark and stormy that orders were given to pull up and wait it out. The big bandwagon, in trying to get over to the side of the road, dropped into a ditch. The wagon was dumped over in the mud, spewing the band who were riding in the wagon, their music, and instruments out into the rain soaked field. The driver and

bandleader, John Smith, were badly injured. While the driver was sent back to LaCrosse for care, Smith continued on, although he was able to use only one arm.

The season was a fine success; the circus not having blown a single date. The wagons travelled over 3000 miles and played 49 towns in Wisconsin, 43 in Iowa, 29 in Nebraska, 18 in Kansas, 6 in Missouri, 2 in Illinois, and only 1 in Minnesota. 296 performances were given in these 148 towns.

The advertising department claimed to have spent \$4500 on lumber for making sign boards on which to paste their colorful lithographs. They used 7500 pounds of paste in putting up thousands of posters on barns fences and billboards. 175,000 couriers were handed out and 150,000 window poster, flyers, and other advertising was used. \$4,440 was spent on newspaper advertising.

White enroute the circus purchased and consumed 592 tons of hay, 148 tons of straw, 14,800 bushels of oats and 2960 bushels of corn to feed their live stock.

1879: Burr Robbins continued to gradually enlarge his circus. While it was still a mud show it ranked among the top three or four in the country.

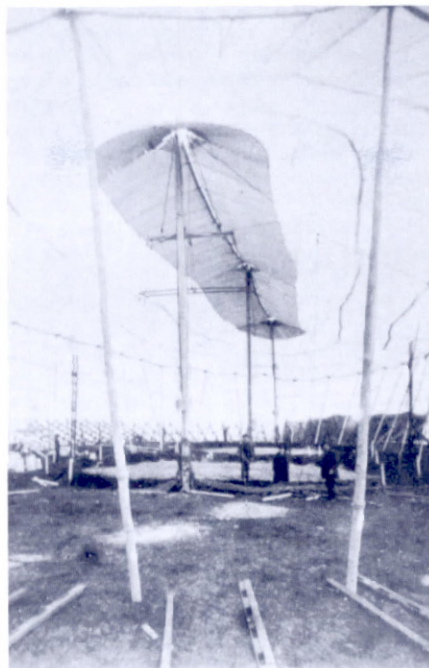
A few wagons were added to bring the total to 62. One of the outstanding additions was a very large and ornate musical wagon probably containing an organ, una fon, or perhaps a calliope.

A new Iron Jaw act was added, which was a sensation. The girl performer lifted a cannon with her teeth and while it was suspended in the air an attendant fired it off. The buildup was tremendous, and when the blast of the gun powder, plus the smoke, plus the fine paper wadding filled the air in the tent, the audience cheered loudly—Harry Armstrong was the Bandmaster.

1880: By now Burr Robbins had purchased his long dreamed of steamboat. He took great delight in cruising on the Rock River that flowed down thru Janesville and past his farm where he had established his winterquarters.

On the evening of Jan. 18th there occurred a terrible accident that nearly took the life of this master showman. While steaming down the river, and as the boat was about to pass under the Pleasant Street bridge it hit a pier wrenching the boat sideways. In the confusion Burr Robbins was caught between the braces of the bridge and the boiler of his beloved boat—producing horrible fractures of the skull. His entire forehead was crushed. For weeks on end he lay in an exceedingly dangerous condition. His struggle between life and death was reported throughout the country. His courage, strength, plus amazing surgical skill carried him safely thru this ordeal.

While he lay on the verge of death, the city lay a deep bed of shavings and



This 1884 photograph shows the two pole big top used for the first time. Note the dirt ring curbs. Author's Collection.

straw on the street in front of the hospital to deaden the clatter of horses' hooves and the rumble of wagon wheels.

His circus went out on the road as usual, but Mrs. Burr Robbins acted as General Manager until her husband was fit and able to join the show later in the season.

While in Missouri this year, the cir-

The performing personal of the 1887 show are grouped around Burr Robbins (in derby, in center) beside the big top. John Davenport, ring-master, is shown at the far right. Note the chains used as side ropes on the tent. Author's Collection.



cus purchased a bullet scarred horse for \$400. It was claimed to have been owned by Jesse James. The horse was so billed and it made a great hit with the townfolk.

The title used on lithographs for this season was Burr Robbins Allied Shows, Triple Circus, Museum, Monster Menagerie, Aviary, and Caravan. Tickets sold for 50c and 25c to children under 9 years of age.

1881: Perhaps because of his serious injury of the year before, Burr Robbins was prompted to incorporate his circus and bring in some active partners who could assist him in the operation of his show. In any event, this was done. Robbins was President, and Mr. E. D. Colvin was Manager of Burr Robbins and Colvin Great American and German Allied Shows. Their letterhead stated they were the only duly chartered and incorporated tented exhibition in America. It further proclaimed that the show was controlled by a Board of Directors selected from the greatest amusement enterprises of both hemispheres.

This was the year this circus quit the roads and switched to railroad movements. Robbins and Colvin purchased 25 fifty-foot long cars and two bill cars for the new show. L. B. Lent was hired as general agent and Denny Stone was Equestrian Director. The cast of performers included Chas. Fish, rider; Ellen Cook; a group of Iroquois Indians; Prof. White Dog Circus; Prof. Doud, strongman; Herr Meygoards and his performing stallions; Molock, a giant sized horse; and Prof. Giblers' 15-piece band.

A reporter asked Burr Robbins in the spring of the year whether he had improved his show. Said he, "Well, when I consider the difference between my bank account last fall and this spring I should emphatically remark that it had improved. The change from wagons



This is a page from a circa-1887 courier, telling of the parade. The elephant drawn wagon at the top is an artist's rendering of one of wagons purchased for the 1873 season from the Great European circus. The massiveness of these wagons created the flash of the 1864 Howes' European parade, when they were imported from England for that show. Author's Collection.

to railroads involves large expenditures. We enlarged the show, menagerie and parade."

1882: This year Burr Robbins went out of and then back into the circus business. The Janesville Gazette for Jan. 25th reported that there was being organized in Janesville a mammoth show, combination which will bear the name, "The big U.S. Circus, Museum, and Menagerie." It would travel on its own cars and will start out early that season. O. P. Myers, who has had years of experience in show business, would be the advance agent and one of the persons financially interested in the show. Mr. John S. Shorb, widely known by his long experience on the plains and daring adventures among the Indians, would be the other partner. These men, the story said, had capital, push, and enterprise to make the show a success.

Burr Robbins had sold the key units of his circus to these operators. They put out the Burr Robbins circus finally under the title, "Big United States and

New Great Eastern Circus." Robbins received \$10,000 cash and took a mortgage of \$55,000 on the circus. This show owned 21 50' cars, 18 cages, 2 elephants and a hippo.

After the show left Janesville, Burr Robbins continued to dispose of his other circus assets. Geo. W. Hall circus purchased a hippo den, a camel and a lion for a total of \$860. Hall paid \$10 down and signed notes guaranteeing to pay the balance by November 30th.

It was apparent that Burr Robbins had had enough of the rough circus game. However, he didn't figure that Myers and Shorb would fail and fold their tents. This occurred in July. By order of the Chancery Court, the circus was put on the block Sept. 5 to satisfy the attachment suits filed against the owners. Burr Robbins went to Louisville determined to buy in and salvage what he could of his circus. Word got around fast that the sale would be held and many a circus owner showed up knowing the quality of the Robbins equipment. John Robinson appeared, one of the Sells Bros. was there, James A. Bailey and others. The court listed 18 animal cages and a complete menagerie. The other wagons included 1 ticket wagon; 1 chandelier wagon; 1 carriage, 9 baggage wagons, 1 carved bandwagon; 1 green and gold musical bandwagon; and 3 tableau wagons. The railroad cars were listed as 1 advertising car, 2 sleepers, 6 stock cars, and 12 flat cars. Other equipment included a 150-foot round top with a 50-foot middle, a five pole menagerie tent, and 3 horse tents.

In addition, horses, ponies, mules, harnesses and wardrobe were auctioned. The side show was not involved. George Fuesman, who was the proprietor of the side show connected with the circus, packed up his Circassian girls, wax figures, and mechanical contrivances as soon as the attachments were served and struck out for another show.

First the horses were auctioned and Robbins got them for \$8,000. Next the Hippo — but the Sells Bros. wanted this beast, so before Robbins could get it he had run the bid up to \$3,000. The Elephant Jennie cost him \$4,000, a tiger \$800, and so on down the line. When the auction was over, Burr Robbins had spent \$25,000, but had practically bought back his whole circus. He was again a circus owner. The sale was to a certain extent a mere formal affair and only put the purchaser in possession of the property on which he had held a mortgage. As soon as the sale was over, the attorneys for Myers and Shorb filed a \$50,000 damage suit in the Common Pleas Court against Burr Robbins and Jeffery Printing Co.⁷ for conspiring to defraud. The plaintiffs claimed that none of the notes held by Burr Robbins were due and all that had matured had been paid. They claimed

that of the \$10,000 in printing done by Jeffery that only \$3,900 was unpaid and of this amount \$2,000 worth of material was still held by the printing company. The plaintiff alleged that Robbins and Jeffery conspired together to break up the circus to get possession of the property.

Myers and Shorb alleged, too, that Robbins and Jeffery forced the closing and sale of their circus during the show season, when the owners would not be able to attend; thus assuring their ability to buy in at knock-down prices.

Myers and Shorb admitted that because of continuous rains, the season had been impracticable. This fact, plus the evidence of claims by performers, indicates that the show was in dire straights, indeed. In spite of this counter suit, all of Burr Robbins' purchases were shipped back to his Janesville, Wis. winterquarters. In the Spring of 1883 his circus opened again in its full glory.

1883: Burr Robbins again jumped into the thick of the circus business. He formed a corporation and brought in two partners — R. L. Colvin was editor and owner of the Janesville Gazette. Colvin sold the paper, purchased part interest in the circus, and signed on as treasurer. The other partner was Geo. K. Steele who was associated with Robbins from 1875 to 1881 as general agent. He, too, put in some money and took the job of handling the advance and advertising. The show was called The Burr Robbins New Consolidated Rail-

This page from 1887 Robbins courier speaks of all the "champions" but mentioned none by name. Author's Collection.

A GRAND GALAXY OF EQUESTRIAN CHIEFS!
In Splendid and Extraordinary Display of Equestrian Skill and Endurance.

A SCORE OF MALE AND FEMALE CHAMPIONS
EUROPE'S AND AMERICA'S LEADING BAREBACK HEROES

FIRST GENUINE CONTEST in 20 YEARS
A DIPLOMA OF "CHAMPIONSHIP"

CHAMPION Male Barrel Rider of the World.
CHAMPION Lady Barrel Rider of the World.
CHAMPION Male Trick and Rodeo Rider of the World.
CHAMPION Lady Trick and Rodeo Rider of the World.
CHAMPION Male Principal Rider of the World.
CHAMPION Lady Principal Rider of the World.
CHAMPION Male Four and Six Horse Rider of the World.
CHAMPION Lady Four and Six Horse Rider of the World.

TO WIN A LASTING LAUREL CROWN
HIGH-CLASS DEEDS: DARING HORSEMANSHIP
A GALA DAY UPON THE ARENIC COURSE
AN ARENIC ILLUMINATION THAT WILL SHINE FOREVER

THE GREAT BURR ROBBINS SHOWS
THE GRANDIEST TENTED EXHIBITION IN AMERICA

road Shows. Robbins was billed as General Manager and financier. The number of wagons was increased to 120.

In an interview, Robbins in a burst of pride said, "There are only ten first-class circuses in America. All the rest have gone where the woodbine twineth. In order of their importance and size I will give you these ten—Barnum, Forepaugh, Burr Robbins, W. W. Cole, Sells Bros., John Robinson, Doris and Batchelor, Nathan & Co., John O'Brien, and Van Amburgh."

1884: The circus again enlarged. 22 fifty and sixty-foot long railroad cars were ordered from the United States Rolling Stock Co. The cars, costing \$25,000 were being built at the Chicago, and Urbana, Ohio Works.

The Sebastian Wagon Co. of New York City was given an order for new chariots and cages, as well as the Ohlsen Co. in Cincinnati, and Hodge and Buchholz Co. of Janesville.

A new act of trained cattle was added to the performance.

John L. Davenport was both Ringmaster and clown. Spencer Alexander was Master of Horses.

The 2-ring big top was 110 x 160, the museum top 65 x 155.

A MOVING MOUNTAIN OF WONDROUS MERIT AND SUCCESS.

AT EDWARDSVILLE ON WEDNESDAY, JUNE 25, 1879.

BURR ROBBINS'
Great American & Royal German
ALLIED SHOWS.
MONSTER MENAGERIE!
TRIPLE CIRCUS, MUSEUM, AVIARY AND CARAVAN. A TRIAD OF PRINCIPAL SPLENDOR AND GRANDEUR.

ROYAL JAPANESE TROUPE.
Talking Machine.
A REALISTIC MOVING WORLD OF MARVELOUS MAGNIFICENT SPLENDOR AND ENTERTAINING WONDER.

ROYAL MAGNITUDE AND GRAND array.
LEVIATHAN GOLDEN CAGES.

FREE STREET PROCESSION!
SEEN BUT ONCE IN A LIFETIME

Admission 50 Cents | Children Under Nine Years, 25 Cents.

This season the circus lost heavily, due to poor business conditions and strikes in their territory. This was the only year in Burr Robbins' circus career in which he lost money.

1885: The size of the show was again increased. It was now employing 295 people and had a \$1500 daily nut. The performance included Charest, who rode a bicycle and roller skated on a high wire. There were rolling globe acts, numerous riders, double trapeze acts, menage act, and slide for life by teeth. The leaper, Wm. Ashton, dove over an elephant, camel, horse, and a ticket wagon.

On the evening of June 13th a blow-down occurred at Des Moines when 1,500 people were in the tent. Rain fell



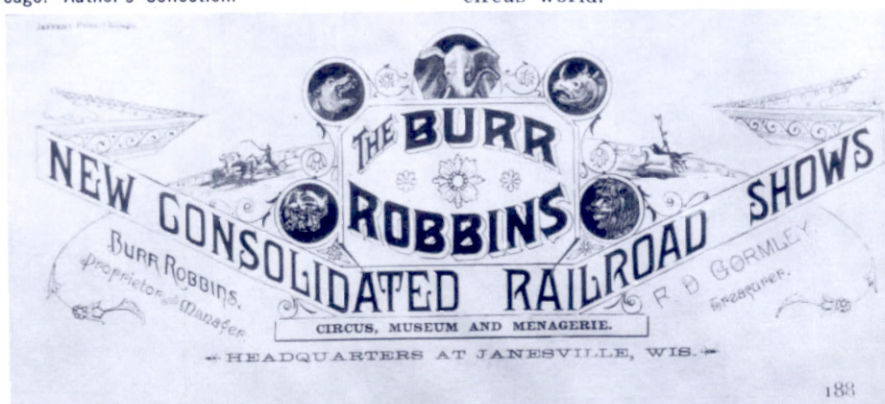
The free act, a wire walker, is shown near the top of the menagerie tent in this 1887 photograph. A banner on the side show advertises a "Human Salamander." Author's Collection.

in sheets, lightning flashed and a tremendous gust of wind lifted the canvas off the poles and down it came. In the confusion a 6-horse hitch ran away with the side show wagons. While no lives were lost, many were injured.

Later in the summer while on the Grand Trunk Western Railroad near Saranac, Michigan, a broken rail caused the derailment of four cars. Two table wagon, bandwagons, 3 cages, 2 pole wagons were demolished beyond repair. Trunks were strewn about and the canvas torn. In spite of the delay, the circus proceeded to St. Johns where an evening show was given.

1887: A huge stuffed whale was displayed in the aquarium tent at no extra

Still another style, letterhead was used in 1887 or 1888, again printed by Jeffery in Chicago. Author's Collection.



charge. It was in a large glass sided tank over 30 feet long, according to the newspapers. The circus courier recorded the case as 70 feet long.

1888: Again Burr Robbins decided to retire from the circus business. He was interested in real estate and other business ventures in Chicago. He traded part of his circus equipment to a Thomas L. Grenier for a large theatre in Chicago, named Grenier's Garden. The greatly reduced in size circus continued on the road under the new title, "Grenier Bros., successors to Burr Robbins, Royal European, Railroad Circus and Menagerie."

The new circus advertised they were only a one-ring show. "One big old-time ring—no two or three rings to bewilder you," the ad said.

Robbins sold a great deal of his remaining circus equipment to the Ringling Bros. Included were Pete the hippo, Baldy an elephant, and the No. 1 band chariot.

This was the last year the great name of Burr Robbins was ever used in the circus world.



For years later Robbins kept his finger in the circus pie with financial loans, either to get shows started, or to bail them out when in trouble.

Robbins founded on outdoor advertising concern that continues today as the General Outdoor Advertising Co., of Chicago.

He was the principal owner of French & Co. in 1889 and 1890. They burned out in Chicago over the Winter of 1890-91.

Thus ends an 18-year career of a great circus personage. Burr Robbins

A winter quarters building in Janesville served as a background for this view of Robbins holding two dromedarys. The two elephants are at right side of the photo. Author's Collection.

was successful when the competition was the roughest.

1. Credit for the idea of recording the history of this Wisconsin circus goes to a former Janesville resident, Dr. Ralph F. Hartman, now of San Antonio. While living in Janesville Dr. Hartman did much research on this circus in

the newspaper files. He did further research at the San Antonio Public Library's Hertzberg Circus Collection.

Our sincere thanks to Mrs. China Louise Robbins Logeman of Chicago, daughter of Burr Robbins and to Mrs. Logeman's daughter, Mrs. J. J. Clark of New York. Their generous loan of scrap books, photos and other cherished Burr Robbins mementos have helped unmeasurably.

Thanks also goes to Richard Conover, circus historian from Xenia, Ohio for assistance given.

2. James A. Bailey, P. T. Barnum, Adam Forepaugh, six of the Ringling Brothers, B. E. Wallace.

3. In later years when Robbins had his own circus he, in turn, hired Charles Fish at 250 dollars a week.

4. For 15 years Campbell was general agent for the Adam Forepaugh Circus. W. W. Cole owned a circus of his own as well as managing others.

5. More than 100 circuses were founded in Wisconsin. Only the Ringlings of Baraboo ended up with a larger aggregation. When Burr Robbins put his circus on rails in 1881, the five Ringlings had no circus. They had not even started their song and dance team. When Robbins sold out in 1888 the Ringlings were still a struggling wagon show.

6. The newspaper stories at the time said Mr. E. D. Colvin was one of the creditors to the tune of \$6,525. Colvin, in 1881, became a partner of Burr Robbins and acted in the capacity manager of that circus.

7. The Jeffrey Printing house of Chicago had instigated the first attachment suit against Myers and Shorb, which was followed by innumerable smaller suits from performers on up.

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&
LARGEST**

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One of Florida's Great Attractions, where every day of the year offers the glory, wonder and excitement, past and present, of a scintillating Circus Day!

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In celebrating the birth of The Prince of Peace, we beseech Him to guide our feet into the way of peace o'er the world:

"For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace."

Isaiah 9:6

*CHS members with current dues cards always admitted free as guests of Management.

PICTORIAL ENCYCLOPEDIA OF CIRCUS PARADE WAGONS

Chapter One

STEAM CALLIOPE

With this issue we begin our series of installments of a catalog of circus parade wagons. This feature was conceived as a service to circus historians, to allow them to have a master reference to serve as a base in discussing and recording the history of the vehicles that have been associated with the white tops in America.

The vastness of the project became evident when work began in compiling this first installment of the series. It has required long hours of work on the part of a number of people.

A list of steam calliopes compiled by Fred Dahlinger, a CHS member from Milwaukee, Wisconsin, sparked the idea of this wagon catalog. Dahlinger's list was evolved after working with wagon historians Tom Parkinson and Richard E. Conover. Mr. Dahlinger did not offer his list as the ultimate and final answer on every detail of steam calliopes; it was an excellent start. Because of conjecture and conclusions some references in his list were open to question. Like most history, details will continue to surface, speaking to the background and moves from show to show of various wagons. We thank Dahlinger for his effort, a basic building block in the BANDWAGON series.

The principal point of mystery and question is the calliope instrument itself. Because of the questions in this area, we have attempted to concentrate our references here to the wagons. We have not attempted to identify the manufacturer of each instrument, nor the disposition of whistles and other

parts from calliopes in various wagons. Rather it is our aim to identify the wagons and record the history of each wagon. For this reason multiple photographs have been used showing changes in the design, in a few cases.

The text of this installment on steam calliopes is broken into three sections. The first section deals with some new information on the calliope manufacturers as well as some of the wagon makers.

Section two is the basic reference, giving the history and a photograph of each wagon. Those listed in this section are there because an illustration is available. We have attempted to use photos that have not been widely published. Those listed first are the groups of wagons that have been built by a single company. The kerosene fired boiled calliopes end this section. This section was compiled by Richard E. Conover and Fred D. Pfening, Jr., using material in their files and from references listed in the bibliography. Joe Bradbury, Tommie White, Fred Dahlinger, Fred Pfening III, and Tom Parkinson were most helpful.

Section three covers calliopes mentioned in literature for which we either have no illustration or which correlation with illustrations is unavailable.

Lastly we must emphasize that this is not intended to be the very last word on any calliope or wagon, it merely represents a serious effort to bring together the facts that are now available, placing them in one single master reference. — Fred Pfening, Jr.

SECTION I

The Early Stoddard (American Steam Music Company) and other pre-1900

By Richard E. Conover

J. C. Stoddard of Worcester, Massachusetts, is generally credited with the invention of the steam calliope because the earliest United States Calliope Patent (No. 13668) was issued to him on 9 October 1855. Examination of the circumstances attendant to this case reveals that Stoddard must surely have known that he did not invent the basic instrument because in his patent application he only asked for two claims, both restrictive. One claim was for an improved poppet valve to control the admittance of the steam to the whistles. His other claim was worded adequately to give him patent protection for the basic idea if he had stopped short of including a mechanism similar, in principle, to the familiar Swiss Music Box on which the melody to be played could be pre-recorded. Thus, by tacking on the record player this second claim becomes restrictive to the combination of the player and the basic instrument. The probable reason that he did not ask for a broad claim was because he knew of prior art. One, but not necessarily the only example of prior art, was the instrument either planned for or built by one William Hoyt of Dupont, Indiana. This one was reviewed in the Dayton (Ohio) Journal & Advertiser of 1 April 1851, fully four years before Stoddard applied for his patent. See: "The Calliope, Its Origin and Appreciation," by this author, *The Bandwagon*, February 1954.

Stoddard's affiliate, The American Steam Music Company,

failed after a few years of operation. Apparently, they anticipated, incorrectly, that the big market for their machines would be to replace the simple locomotive whistle. One demonstration or two was sufficient to squelch the prospects in that direction. A number of their calliopes did find their way to river boats, but no more than three seem to have ever been with circuses. These were:

No. 1 Nixon & Kemp, 1857-1858.

No. 2 Sands, Nathans & Co., 1858-1859.

No. 3 Levi North's Nationa, 1859. Brought \$1425 at the auction of this show in Columbus, Georgia, on 18 January 1860.

The Wilmington, Ohio, News-Journal for 19 February 1959 carried a feature article authored by Burritt Hiatt, a longtime resident, then 72, who remembered some of his conversations with oldsters when he was a youngster. He relates how the disappointment ran high in Wilmington when Nixon & Kemp wheeled in with only eight horses on their ten whistle calliope instead of the elaborate array promised by the ad. Although this ad did specifically state that there would be no concert until after the parade, the delay was overly long on this occasion because the technicians had trouble coupling up the steam line between the boiler that was on the trailer with the lead vehicle that carried the instrument. Actually, it has only been in comparatively recent years that high tempera-

ture, high pressure, flexible hose that would be suitable for coupling while in transit has been available. So, the practical use of calliopes in circus parades was due to be delayed for a few years until the weight and size of the components were scaled down to one-wagon proportions.

Stoddard's poppet valve, covered by claim 2 of his patent, was a good one; in fact, it is admittedly the most practical one because it is the principle that was universally used later. It is interesting and perhaps significant to note that coincident with the expiration of Stoddard's patent protection in 1872, thus allowing others to use his valve, we begin after a lapse of thirteen years to again find calliopes with circuses.

It may well be that the first practical circus calliopes were built by the Ohlsen Wagon Company of Cincinnati. The book *The Industries of Cincinnati*, Metropolitan Publishing Company, Cincinnati, 1886, devotes all of two short paragraphs to this concern. The firm was established in 1864 and was active in the circus business as well as in general, heavy duty, spring wagons of all sizes and shapes. The book credits them with building the first calliope wagon and by 1886 they had done work for, quote: "— Barnum, Forepaugh, Sells Brothers, John Robinson, Cole, and all the principal showmen of the country." The Kirkup & Van Duzen Bell Works, also located in Cincinnati, was the likely source for the instruments for the Ohlsen-built wagons.

The marked similarity in most of the known pre-1900 calliopes for which illustrations have survived suggest that this pair of concerns was the principal source of instruments and wagons for the twenty-five years prior to c-1900 when both Thomas J. Nichol began manufacturing instruments in Cincinnati and George Kratz did likewise in Evansville, Indiana; after which, other wagons builders got into the act and we begin to get a wider variety in the body styles.

Looking forward into the display of photographs in the next section we can readily detect enough similarities in the carving details to link together the Doris/Barnum, the Walter L. Main, and the Frank Lemen into one group and the Ringling #1, the Forepaugh, and the Sells Brothers into another; while, at the same time, their is but little divergence between the groups. But the really unique Ohlsen identifying feature was their forged bracket that supported the front shackles of the rear spring. This can best be seen in our picture of Ringling #1, but enough of it shows in the photos of the other five to support our other observations.

SECTION II

Calliopes that can be aligned with illustrations

No. 4 The Great Eastern/Cooper & Bailey.

It seems ironic that this section must be opened with the statement that our earliest photographic calliope illustration is no larger than a 1/4" square speck on a 5 x 7 size print of the Cooper & Bailey parade mount picture taken in Melbourne, Australia, in 1876. Unfortunately, the definition of the picture precludes the possibility of producing a satisfactory reproduction on the printed page. To substitute a brief word description, its construction does not appear to have been too much different from the known to be Ohlsen examples that will follow next in order in this section. At least the partial roof idea had by then evolved; a section in front over the operator, another in the rear over the boiler, while the middle area was left uncovered. The decorations do not, however, match those common to the known Ohlsen production.

This calliope was first ballyhooed by Cooper & Bailey in a news release that preceded their Lexington, Kentucky, opening set for 22 April 1875. This was barely seven weeks after a calliope was sold just one hundred miles to the North at the auction of the Great Eastern Circus in Lebanon, Ohio, on 26 February. Since it is on record that James E. Cooper attended that sale and bought three cages of wild animals, it seems logical that the calliope could have also gone to

WAIT FOR THE CALLIOPE! DRAWN BY 40 HORSES! DRIVEN BY 1 MAN!
Nixon & Kemp's Great Eastern Circus. For One Day Only.
THE GREAT MUSICAL STEAM CALLIOPE COMING!

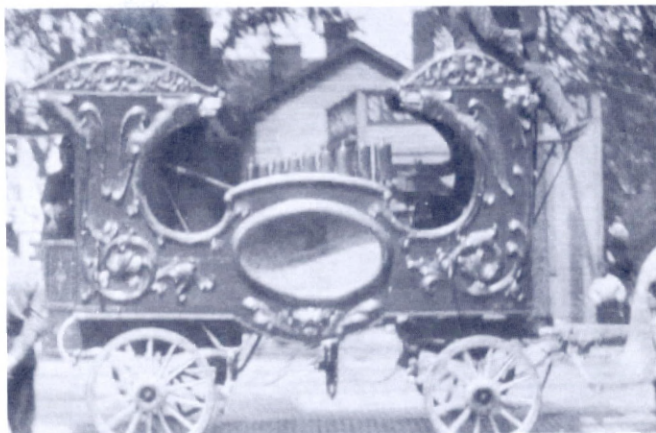
The only instrument of the kind to exist! Drawn by 40 Horses—four abreast. Two great CALLIOPE! One for the Horse Appetite, and the other for the Great Instrument.

WILL EXHIBIT AS FOLLOWS:

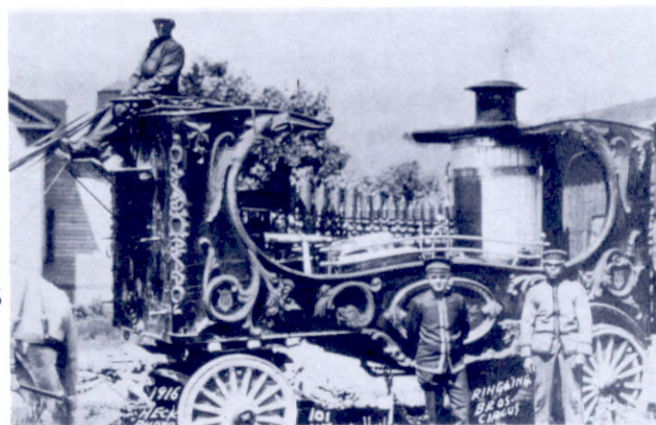
July 17, '92

A
CH
PEC
FOR THE
Colds,
Etc.

No. 1 Nixon & Kemp — Conover Col.



No. 5 Ringling No. 1 — Conover Col.



No. 5A Ringling #2 — CWM. Col.



No. 6 W. L. Main — CWM Col.

him on this occasion; especially since there are no hints of it having gone elsewhere and there were so few calliopes to keep track of at that time. Great Eastern had had a calliope since 1872.

No. 5 The Ringling #1.

Our earliest illustration for this one appears in the 1894 Ringling Route Book. Data released by the show states that it was bought from the John Robinson Ten Big Shows over the winter of 1892-93. This photo, made in Columbus, Ohio, on 4 June 1900, is the best we have for illustrating the Ohlsen Wagon Company's unique bracket for supporting the front shackle of the rear spring. Replaced in either 1901 or 1902 by Ringling #2. Original negative for this photograph in the Conover Collection.

No. 6 The Walter L. Main.

Built by Ohlsen for the 1893 season. After the Tyrone wreck it and the new bandchariot (also Ohlsen) were shipped back to Cincinnati for repairs. Sold with the Main show to William P. Hall in 1905. Last known use was on Campbell, Bailey, & Hutchinson in 1920-21. In the interim years it was likely on more than one of the hopeful ventures that were framed at the Hall Farm; quite certainly on the Sig Sautelle 1913 3edition. In their original configurations Main's and Frank Lemon's (No. 7) calliopes were almost identical twins, differing only in the minor details of their carved dragons. This photograph was made in Black River Falls, Wisconsin, on 20 June 1899. From the Circus World Museum Collection.

No. 7 The Frank V. Lemon.

Built by Ohlsen, probably about 1883, the construction date of its virtual twin (No. 6). Used on the Lemon show throughout its series of title changes: Great Pan American, 1901-1904; Lemon Brothers, 1905-1909. This show failed about then and was sold to William P. Hall. Last known use was on Coop & Lent Motorized in 1918 where the undergear was changed to a hard-rubber-tired trailer chassis. Said to have been on the Orton Railroad Circus in 1916. Because of its close resemblance to the Walter L. Main example and because they were both around the Hall Farm at the same time the resolving of the pair's history over those years is complicated. Not only are old observers recollections apt to be hazy but any pictures that may show up in the future must be adequate to differentiate between the dragons. This photograph was made at Black River Falls, Wisconsin, on an unresolved date before 1898. From the Circus World Museum Collection.

No. 8 The Sells Bros./Forepaugh Sells.

Believed to have been the first calliope on Sells Brothers, dating back to the middle 1870's. Ohlsen style construction. All good, surviving, photos of it were made after the formation of Forepaugh Sells in 1896. Believed to have originally had a roof line very similar to that shown on Ringling #1 (No. 5). Definitely on Forepaugh Sells as late as 1906. Subsequent history unresolved.

No. 9 The Doris/Barnum.

Illustrations exist to place it on one of John B. Doris' titles before the auction of Doris & Colvin at St. Louis on 23 February 1888. Sold to the Barnum show for \$600.00 (Ref: Clipper 3 March). Ohlsen style construction. This is the earliest Barnum calliope we can illustrate. Before the European tour of Barnum & Bailey its skyline was modified by lowering the boy-on-wing figure and by adding fold-down skyboards to cope with the clearance problem on the European railroads. Late in 1904 the wagon was sent to the Kratz factory in Evansville, Indiana, for the installation of a new instrument but the entire rig was wrecked in the rail yards at Buffalo when it was enroute back to the Bridgeport quarters.

No. 10 The Adam Forepaugh.

The Forepaugh show did not have a calliope until 1882. Since this is the one that appears in the 1887 Lansing, Michigan, photos, it very likely was the show's first. Ohlsen style construction. After the Forepaugh show was taken off the road in 1894, this calliope was sold to Fred Castle who leased

it to a long line of shows over the ensuing sixteen years. The following tabulation of Castle lessors was compiled from entries 14 to 18 in the bibliography.

1895	Stetson's Uncle Tom's Cabin (Leon Washburn)
1896	Leon Washburn's Circus
1900-1901	Campbell Brothers Circus
1902	Buckskin Bill Wild West
1903	Cole Younger-Frank James Wild West
1905	Hulburd Wild West, finished season on the Cosmopolitan Carnival
1906-1907	Cosmopolitan Carnival. Calliope damaged by fire
1908	Parker Carnival
1909	101 Ranch
1911	Herbert A. Kline Carnival

No. 11 The Norris & Rowe (?).

This has been the traditional identification of this photograph with nothing going for it in the way of confirmation while, at the same time, there is more than a little to refute this labeling. First of all this illustration has all the earmarks of being that of an Ohlsen wagon while the Clipper for 10 May 1902 states that Sullivan & Eagle were building the Norris & Rowe calliope. Also, when the Norris & Rowe show was sold at Peru in 1910, Edward Arlington bid in the calliope for \$680.00. Since he would have only logically needed it for the 101 Ranch Wild West, the Norris & Rowe wagon very likely was the one identified further on as the 101 Ranch #1.

No. 12 Unknown.

The photographers did not catch up to this one until 1916 on Cook & Wilson, after it had been converted to a tableau-bandwagon. Shown here on Andrew Downie's Walter L. Main about 1922. Note the distinctive Ohlsen ironwork near the brake shoe. This completes the Ohlsen series of this catalog.

No. 13 Pawnee Bill Wild West.

This was the first calliope built by Sullivan & Eagle. Built for the Pawnee Bill show around 1900, it served as the basic design for the six calliope wagons constructed by the Peru, Indiana firm. It was longer than the Gentry Twins and was the only one with a horse carving. The carvings over the rear wheels was the same as the Gentry units. The wagon was used by Pawnee Bill from about 1900 through the final season of 1907. Ernest Haag purchased the wagon for the Mighty Haag railroad show. Haag used it from 1909 until 1914, when he sold the wagon to the Tom Allen carnival. It was on the Tom Allen carnival in 1915. Allen later joined with Clarence Worthem and the calliope may have been used on the Worthem & Allen carnival units in the mid-1920s.

No. 14 Gentry Bros. Twin #1.

This wagon was built in 1902 by Sullivan & Eagle for the Gentry Bros. The wagon remained on various Gentry titled shows from 1902 through 1922, under Gentry ownership until 1916 and then owned by Newman and Austin. In 1923 the wagon was sold along with the rest of the Gentry show to James Patterson, who called the show Gentry-Patterson. Floyd and Howard King purchased the calliope and the rest of the show from Patterson in 1926 and the wagon was used in 1926 and 1927 on their 10 car Gentry show. In 1928 the show was called Walter L. Main and in 1929 and 1930 Cole Bros. The Cole show went broke in 1930 and the equipment including the calliope was sold to Ingraham and Rutherford who planned to tour the show. The Venice Transportation Co. foreclosed on the equipment and held it until about 1936 when George Christy purchased the Cole property. Christy in turn sold the calliope to Dr. Karland Frischkron, a circus fan in Norfolk, Virginia, in 1945. In the spring of 1952 Floyd King again purchased the calliope and used it in the King Bros. Circus parades through 1956. The King show folded in 1956 and the calliope was purchased by the Blue Grass Carnival, who in turn sold it in 1958 to a drive in theater in Nebraska.

No. 15 Gentry Bros. Twin #2.

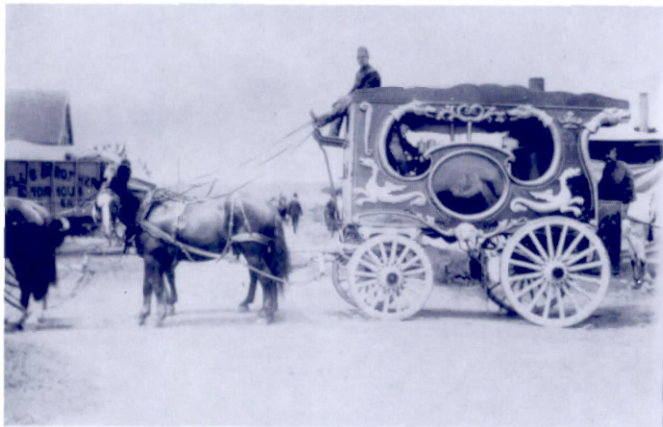
Also built by Sullivan & Eagle in 1902 as a steam calliope for the Gentry Bros. Best estimate is that it was sold by Gentry to Mugivan and Bowers around 1914. Gentry did operate



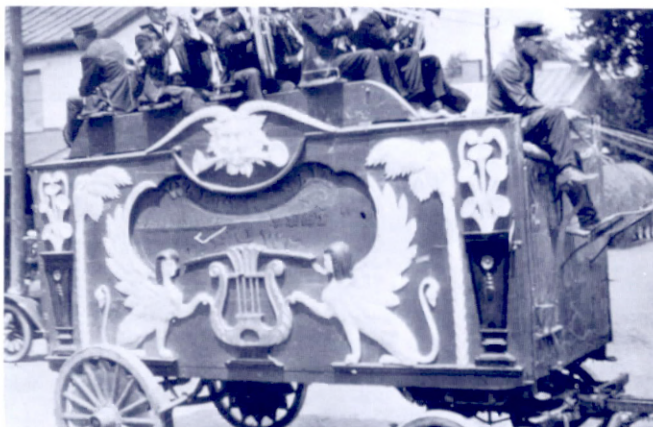
No. 7 Frank Lemen — CWM Col.



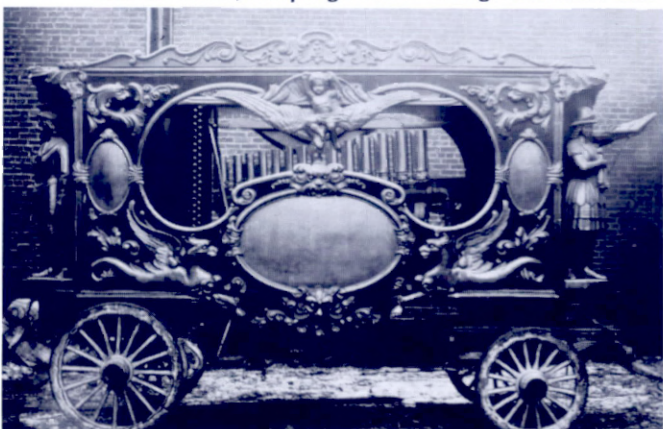
No. 11 Norris & Rowe — Pfening Col.



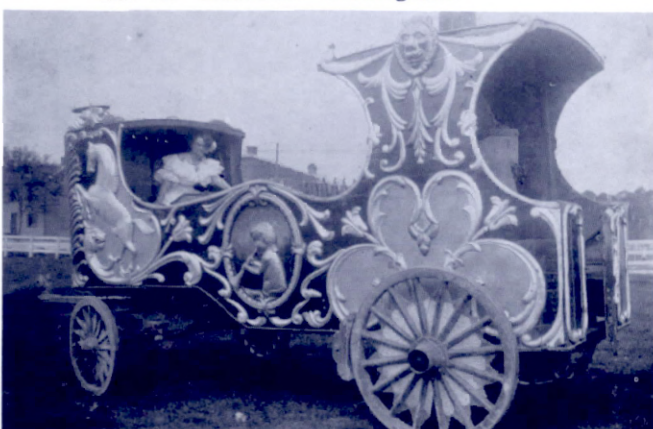
No. 8 Sells/Forepaugh-Sells — Ring. Cir. Mus. Col.



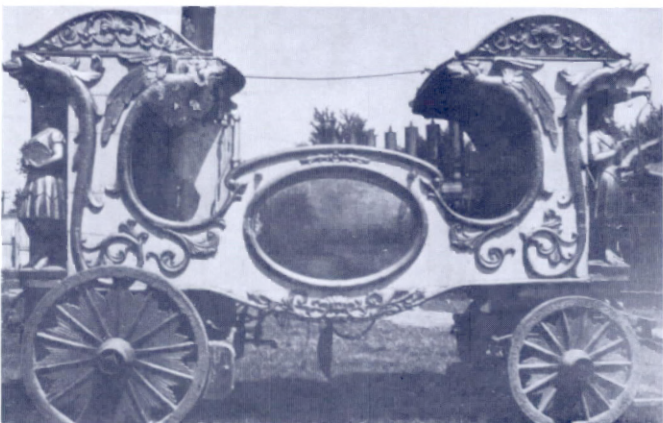
No. 12 Unknown — Pfening Col.



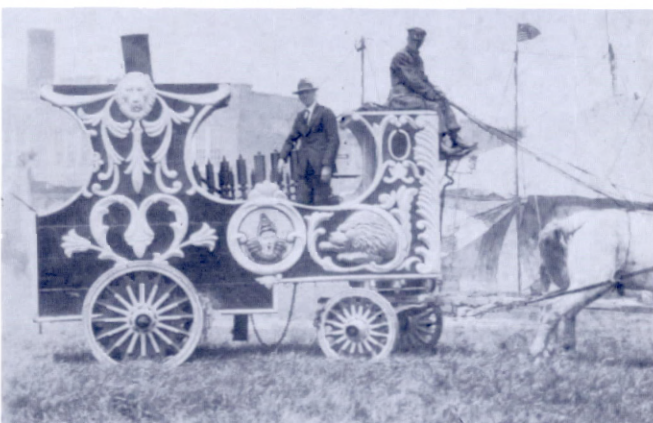
No. 9 Doris/Barnum — Alex Clark Col.



No. 13 Pawnee Bill — Pfening Col.



No. 10 Forepaugh — Tom White Col.



No. 14 Gentry Twin #1 — Knecht Col.

a second unit in 1914 but it was on only 5 cars, hardly large enough to justify a calliope. Photos show it in use on John Robinson in 1916 as a steam calliope, however, by 1921 it had been converted to an air calliope. It remained on the Robinson show through the 1923 season and then was stored at Peru. Late in the 1925 season the wagon was leased along with other equipment to Chester Monahan for his Gollmar Bros. 10 car show. It was used in 1926 on the Heritage Bros. Circus. Following the return of the Heritage equipment to Peru it remained unused until pressed into service as an air calliope in the big 1934 Hagenbeck-Wallace parade. It then remained idle in Peru until burned in 1941.

No. 16 Louella Forepaugh Fish Wild West.

Sullivan & Eagle built this wagon in 1903 for the Louella Forepaugh Fish Wild West. It is almost identical to the Gentry Twins except that an Indian's head appears on the side rather than the clown heads on the Gentry units. The Fish show lasted only one season and Gollmar Bros. purchased the wagon and used it in their parades from 1904 through 1916. James Patterson purchased the Gollmar show and used the calliope on the Patterson-Gollmar show in 1917. From 1918 until 1921 Patterson used the calliope as a bally on his carnival. In 1922 Patterson toured the James Patterson Circus and used the wagon on that show. George Christy purchased the wagon from Patterson and used it on the Christy Bros. Circus from 1923 until 1930. Following the close of Christy in 1930 the wagon remained in the South Houston quarters of Christy until sold to Adkins and Terrell in the fall of 1934. They used it on their Cole Bros. in 1935, 1936 and 1937. In 1938 it was on the Adkins & Terrell Robbins show. The wagon was retired following the 1938 season, but the calliope was remounted in a new wagon built for the 1939 Cole parade. The wagon remained in Rochester, Indiana until 1946 when the wagon in very poor condition was purchased by Alex Clarke of Princeton, N. J.

No. 17 Great Floto, Sells-Floto.

This wagon was built by Sullivan & Eagle during the winter of 1904-05 and appeared in 1905 on the Great Floto Show. This show became Sells-Floto in 1906 and it was used on that circus until about 1919. The wagon was about the same size and design as the Pawnee Bill wagon except that it had no carvings except for a round frame in the center on each side in which a painting appeared of Otto Floto and a small skyboard carving at the front of each side. A square window was cut in each side in 1906 so that the player could be seen. The scroll work shown in the photo was painted on. Around 1916 the wagon was remodeled with the oval carving being moved to make a window for the player. A music lyre and horns were on an added skyboard. Outside sunburst wheels were also on the revised wagon. This remodeled wagon with the original instrument was probably used through the 1919 season. The wagon went to Peru with the Sells-Floto equipment as the music lyre skyboard appeared on a John Robinson clown bandwagon in 1920.

No. 18 John H. Sparks.

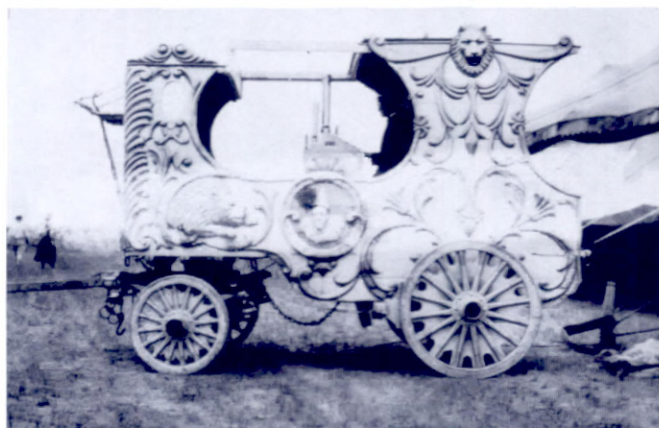
When the Sparks show was rebuilt into a regular flat car type rail show in 1910 the circus ordered a new calliope built by Sullivan & Eagle. The wagon was much like the Gentry Twins except for a spread eagle and music lyre over the rear wheels. Very little is known about this wagon, the only known photo appeared in the December 11, 1911 Billboard. A drawing of the wagon with a team of six horses was used in some advertising. It would appear that the wagon was used only a few years as Sparks replaced it with a larger wagon in 1914 or 1915.

No. 19 Sparks #2.

This calliope is called Sparks because that is the name it has generally been identified as. Both Bill Woodcock and Deacon Albright identified it as having been on Sparks prior to the Sullivan & Eagle wagon, however Alex Clark showed the photo to Charles Sparks who reportedly said he had never seen the wagon. It is open to question.



No. 15 Gentry Twin #2 — Bradbury Col.



No. 15A Gentry Twin #2 — (JR) Bradbury Col.



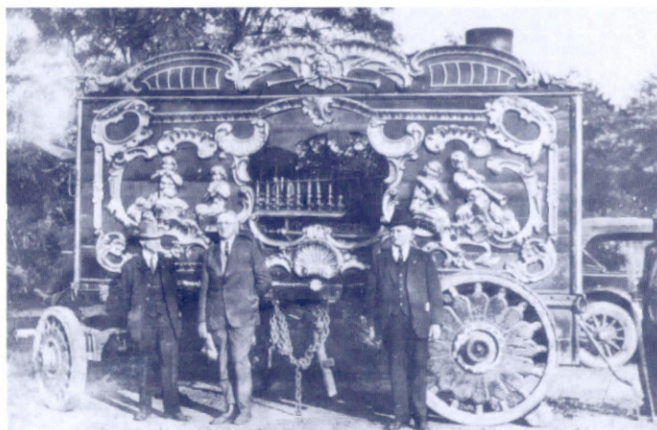
No. 16 Forepaugh-Fish WW — Pfening Col.



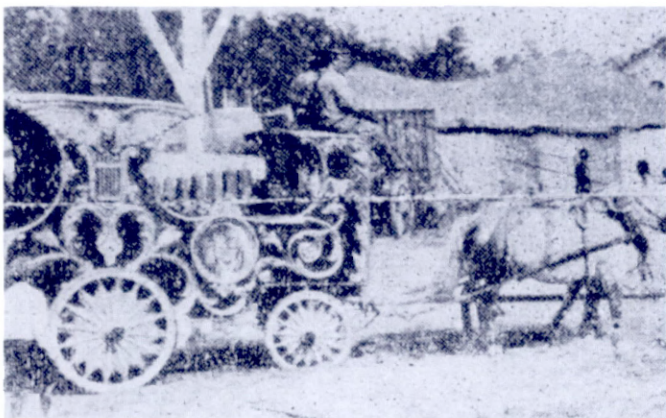
No. 17 Great Floto — Pfening Col.



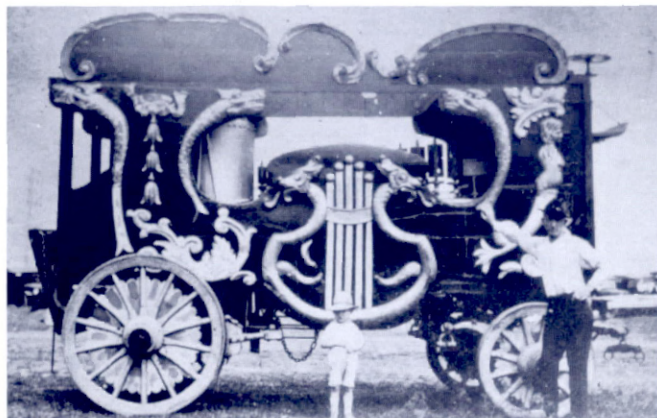
No. 17A Great Floto (SF) — Pfening Col.



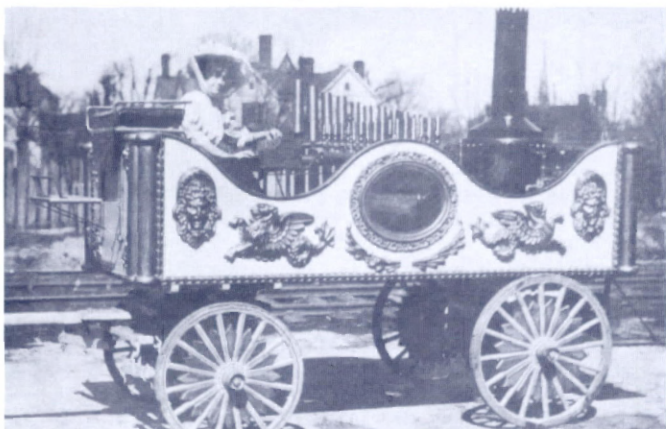
No. 20A Sparks #3 — Clark Col.



No. 18 John H. Sparks — Pfening Col.



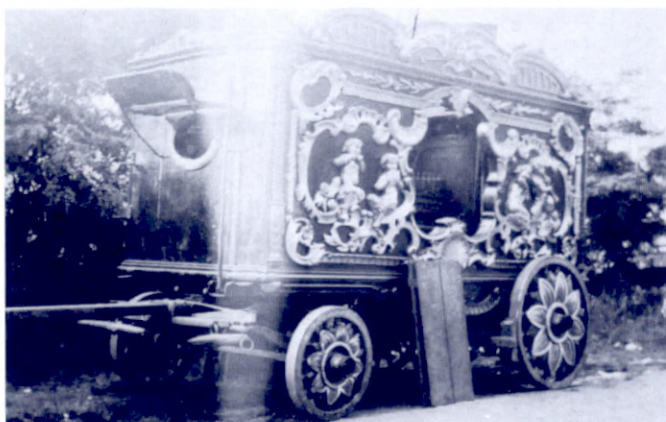
No. 21 Barnes #1 — Pfening Col.



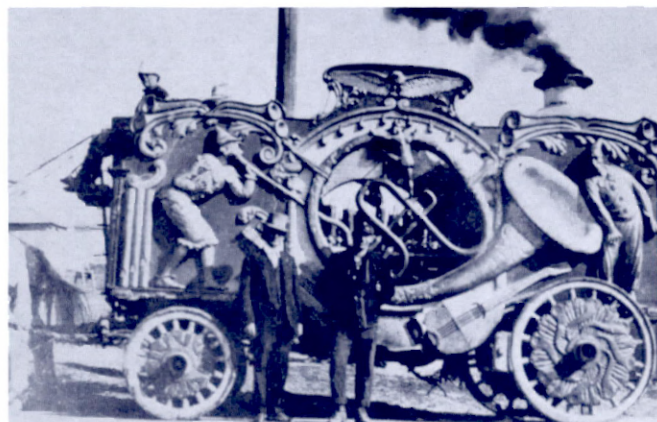
No. 19 Sparks #2 — McClintock Col.



No. 22 Barnes #2 — Bradbury Col.



No. 20 Sparks #3 — Pfening Col.



No. 23 Barnum & Bailey Horn — Pfening Col.

No. 20 Sparks #3.

The date and builder of the final steam calliope used by the Sparks Circus is not definitely known but it was probably built by Bode. This first dated photo is recorded as 1914. Sometime before 1925 the wagon was remodeled and lengthened, the mudboard, end posts and some carvings just below the sky board were removed. A different set of outside sunburst wheels replaced the original set. A new set of inside sunburst wheels were placed on the wagon for the 1927 season. The wagon continued on the show through the 1929 season, or as long as the show continued parading. It was sent to the Ringling Sarasota quarters and remained with the Sparks equipment there, possibly until 1939, (the Sparks equipment is generally thought to have been burned in 1939) when the instrument was removed and the wagon destroyed.

No. 21 Barnes #1.

The exact date of origin of this wagon is not known, it is possible that it may have been used in 1911. The wagon used through the 1920 season. It was remodeled during this time, as the skyboard carvings appear on a cage in a 1918 photo.

No. 22 Barnes #2.

This wagon was built in the Barnes winter quarters and replaced the #1 Barnes steamer. The carvings were probably part of a group that the show purchased from the Bode wagon works early in the 1920s. It first appeared sometime between the 1920 and 1924 season. The final year the Barnes show paraded was 1924, however the wagon continued on the show as late as 1928 being used for lot concerts. The sale inventory to the American Circus Corporation of the Barnes show in 1928 lists a steam calliope. However it is doubtful that it was carried on the show following the 1928 season. The instrument was used in a chariot type wagon built for the film "Chad Hanna" and this wagon then appears in photos of the equipment owned by Jimmie Woods and rented to film studios.

No. 23 Barnum & Bailey Horn & Clown.

For a fairly recent wagon not too much is known about this wagon. The Barnum show did not parade in 1906 and 1907. It may have been built for the revived parade in 1908, but does not begin to appear in photographs until around 1910. It was used through the final season of 1918. It was on Ringling-Barnum in 1919 and 1920. The calliope remained in the Bridgeport quarters until 1928 when it was purchased by Fred Buchanan and was used on his Robbins Bros. circus. The wagon continued on that show until it closed in 1931. While on the Robbins show the rear outside sunburst wheels were replaced with inside sunburst, the original front wheels remained. The wagon remained with the Robbins equipment at the Hall Farm, where it was taken after closing in 1931. In 1934 the wagon was sold to Richard J. Reynolds of North Carolina. It is lost after that date.

No. 24 Choisser-King Bros.

This steam calliope was purchased by "Crazy Ray" Choisser, a well known steam calliope player in 1938. It had been used on the Water Queen, a river showboat. Choisser used it to play street fairs and celebrations, hauling it from town to town on a flat bed truck. It was used in this manner from 1938 until about 1945. In 1946 it was mounted in a truck and used with the King Bros. truck show. The instrument continued on that show through part of the 1948, when it was lost in a wreck.

No. 25 E. E. Coleman.

A riverboat sank in Louisville, Kentucky in 1930, when raised the steam calliope from this boat was purchased by E. E. Coleman, who had purchased and operated the M. L. Clark in 1930. The year that Coleman mounted the calliope in a semi-trailer in unknown but it was used on the E. E. Coleman truck circus in 1934. In 1938 it was purchased by the Parker & Watts Circus. During the 1938 season the semi was wrecked and it was then remounted in a straight truck for the 1939 P & W tour. Both truck and calliope was then purchased by Paul Van Pool who leased it to Ben Davenport. The calliope

in the P & W truck was on Dailey Bros. in 1944, its first year on rails. It may have been used later on Dailey but appears in a semi-trailer again on the Diano Bros. circus in 1953. In the semi it was used on the Davenport Merchant's Free Circus in 1955 and on Cristiani Bros in 1958. A new semi was constructed for the 1959 Cristiani tour. It was then on Cristiani-Wallace and finally returned to Paul Van Pool who sold it to Johnnie Marietta around 1963. It is now owned by the estate of the late Alex Irwin.

No. 26 Cole Bros. #1.

This wagon was built completely new during the winter of 1938-39. The carvings came from the Louella Forepaugh Fish wagon and Ringling cage. The instrument was from the Forepaugh Fish Sullivan & Eagle wagon. It was used only for one season 1939, being lost in the Rochester winter quarters fire on February 19, 1940.

No. 27 Cole Bros. #2.

After the loss of the calliope wagon in the 1940 fire, the instrument was salvaged and remounted in the American tableau, originally built for Ringling Bros. and later on Christy before being sold to Cole in 1935. This wagon with steam calliope continued with the Cole show through its final season of 1950. It is now at the Circus World Museum.

No. 28 The Carl Hagenbeck Calliope.

Built in 1905 by the Bode Wagon Company of Cincinnati for the Carl Hagenbeck Great Shows. Sold to Ben Wallace with the Hagenbeck show in January 1907. Used on Hagenbeck-Wallace until 28 May 1917 when it was demolished when three cars were overturned in the yards at Ann Arbor, Michigan, while they were making up the train. Replaced in 1919 by No. 29.

No. 29 The Hagenbeck Wallace Calliope.

New in 1919. Built to replace No. 28 which was lost in a wreck at Ann Arbor, Michigan late in May 1917. Note: There was no calliope included in the Schedule of Property compiled in 1918 by John R. Ward, Receiver for The Carl Hagenbeck and Great Wallace Show Company so evidently the show was without one for approximately one and one-half years. Used on Hagenbeck-Wallace through 1925, the last year the show paraded under the American Circus Corporation ownership. About 1935 one of the sides was placed on display in the Peru, Indiana, Courthouse Museum where it still can be seen.

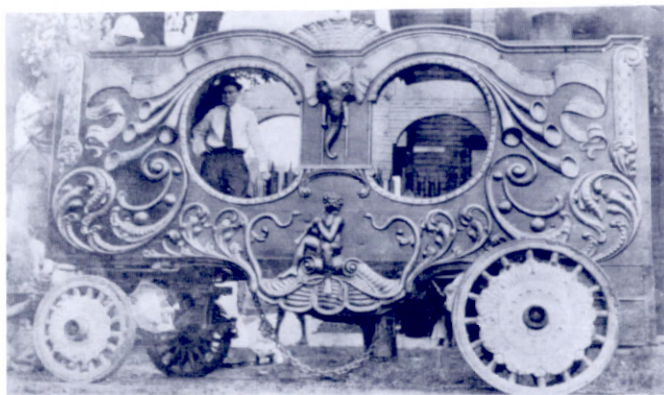
No. 30 Howes Great London.

This wagon first appeared on the Mugivan & Bowers Great Van Amburg shows in 1907 and may possibly have been on that show the first year of 1904. In 1908 the title of the show was changed to Howes Great London and continued under that name through the 1916 season. It is possible that the calliope and wagon may have been used on the second Mugivan & Bowers show Sanger's Great European in 1911, 1912 and 1913 and Robinson's Famous Shows in 1914, 1915 and 1916. The Howes title was off the road in 1917 and the calliope is believed to have been on John Robinson in 1917 and then stored until the Howes title was again used on a 15 car show in 1920, the wagon was on that show. During the winter of 1920-21 the calliope wagon was sold to Palmer Bros. Circus and was on that show in 1921. In 1922 Golden, Runkle and Adams purchased the Palmer show and took it out under the leased Howe's title in 1922. Mike Golden continued the show under the Golden Bros. title in 1923 and part of 1924. John Pluto purchased it in midseason 1924 and sold it in turn to George W. Christy who closed the 1924 season. Christy renamed the show Lee Bros. and tour Lee Bros. in 1925 and 1926. Some time after 1925 Christy built a new wagon in the shape of the Sullivan & Eagle calliopes and placed the instrument in this new wagon. This wagon remained in the Christy quarters until it was sold to Ken Maynard in 1936. The Maynard equipment was sold to United Tent and Awning of Los Angeles. It went from there to Bradley and Kaye amusement park and finally to Disney Studios.

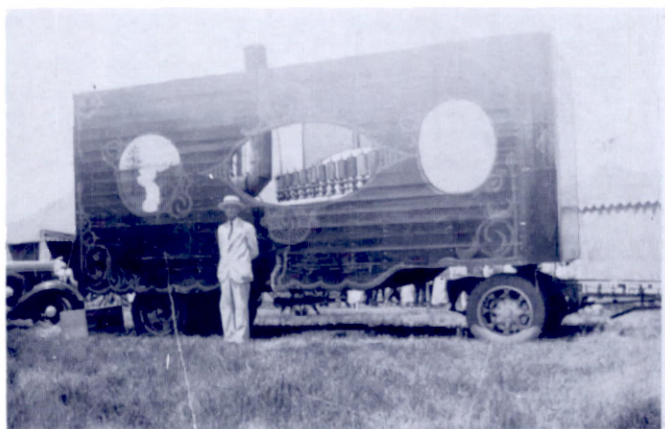
No. 31 Kincannon.



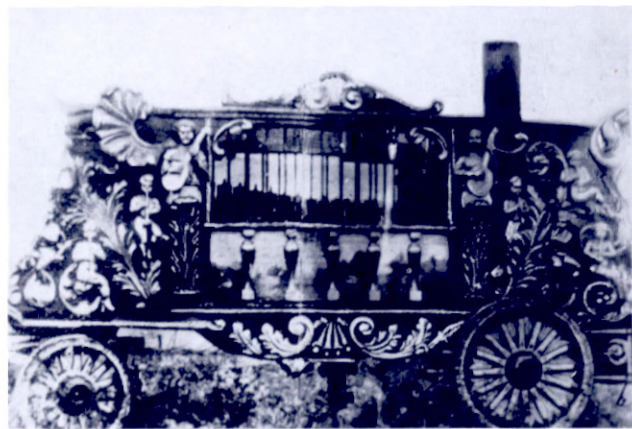
No. 24 Choisser-King — Wilson Col.



No. 28 Carl Hagenbeck — Pfening Col.



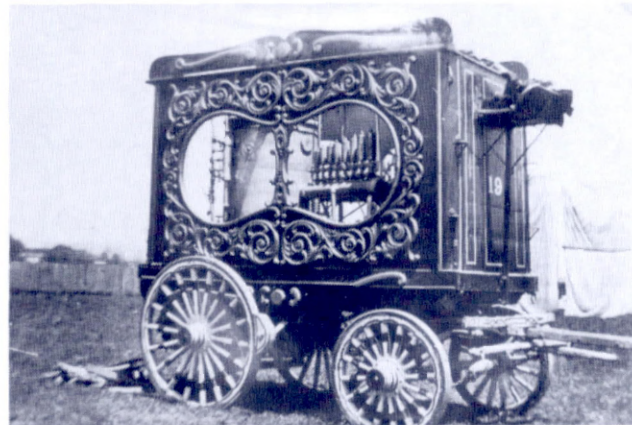
No. 25 E. E. Coleman — Bradbury Col.



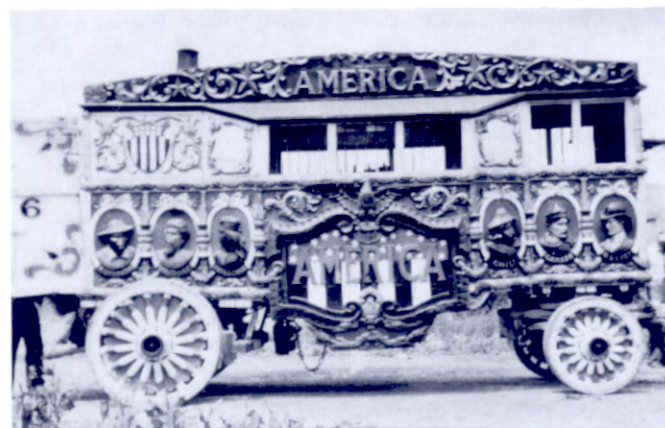
No. 29 Hagenbeck-Wallace — Pfening Col.



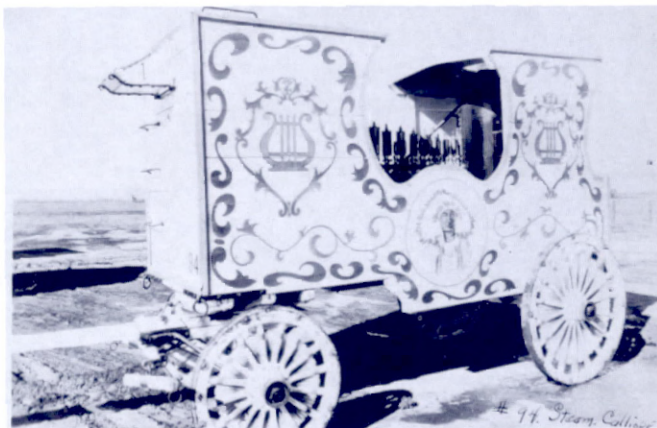
No. 26 Cole Bros. 1939 — Pfening Col.



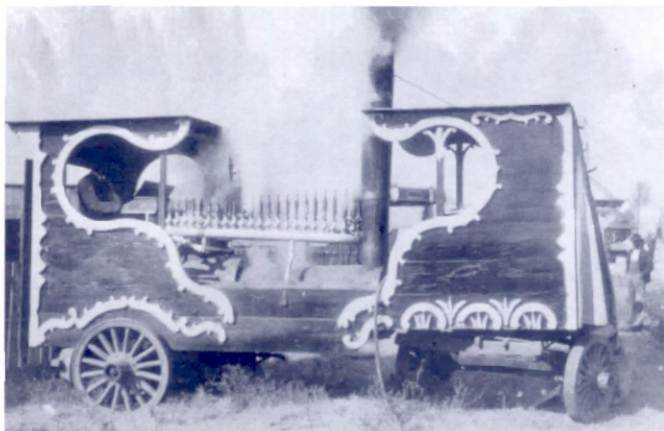
No. 30 Howes Great London — Dunn Col.



No. 27 Cole Bros. 1940 — Pfening Col.



No. 30A HGL on Maynard — McClintock Col.



No. 31 Kitcannon — Wilson Col.



No. 32 Forepaugh Sells 1910 — Allaire Col.



No. 33 Kit Carson WW — CWM. Col.



No. 34 Miller 101 Ranch #1 — White Col.

This is one of the most unusual calliopes in view of its horizontal steam boiler, mounted under the whistles. The wagon has been identified with the S. W. Brundage carnival, with possible reference dates of 1918 and 1921. Very little known on this one.

No. 32 Forepaugh-Sells 1910-1911.

The Moeller repair book notes that the calliope used on the Forepaugh-Sells show in 1910-1911 was from the original Forepaugh-Sells show, however no photos have been located showing it on any circus other than the revived 1910-1911 show. In the February 17, 1912 issue of the Billboard it was noted that the Ringlings had sold a steam calliope to the Kit Carson Wild West show and that wagon probably was this one. The Carson show had a wreck in 1912 and this calliope may have been lost at that time.

No. 33 Kit Carson Wild West.

This wagon and calliope replaced No. 32 on the Carson show. The photo used here was taken in 1914 on the Carson show, placing the wagon on the Kit Carson Buffalo Ranch show in its final season. Al F. Wheeler purchased the wagon and it was on the Wheeler Bros. circus in 1915 and 1916. The wagon then remained with other equipment in the Oxford, Pa. winter quarters, where it rotted away.

No. 34 101 Ranch Wild West #1.

This wagon appeared on the Miller Bros. 101 Ranch Wild West in 1910 and from the unprofessional appearance it probably was built in the quarters by the show. The instrument may have been from the Norris & Rowe show, being purchased by Edward Arlington with other N & R equipment in 1910. The wagon was on the show in 1910, 1911 and until November 1912 when the Ranch show suffered a railroad wreck, and the calliope wagon was destroyed.

No. 35 101 Ranch Wild West #2.

Following the loss of the Ranch #1 calliope wagon a new wagon was used in 1913. This wagon may have been built by a professional wagon firm or by the show using carvings from a wagon company. The instrument probably was salvaged from the wreck. The wagon continued on the Ranch show through the 1916 season. In 1917 it was on the Jess Willard-Buffalo Bill show, which used the 1916 Ranch equipment. The Willard show lasted only one year and the equipment was then sold to the Horne Zoological Gardens Co., of Kansas City. Veal Bros. carnival purchased the wagon in either 1919 or 1920 and used it through 1922. It is lost after that year.

No. 36, 37, 38 The John Robinson Calliopes 1899-1911. (by Conover).

There is still considerable to be resolved about the three calliopes that were with this show in this period; in fact, almost no progress has been made in that direction since I published *Give 'em a John Robinson* in 1965. The one with the open railed platform (36) is pictured in both the 1899 and 1900 route books and I am quite certain that it is the only one I saw in Urbana, Ohio, in 1911; the last year that the Robinson family ran the show. The fancy Horn Calliope (37) was new in 1903. Pictorially, I can only account for this one through 1906. I have had correspondence with one who says he also remembers it being in that 1911 parade, with no steam up the day he saw it. In at least 1905 and 1906, the show had two steamers, their second one being their No. 76 with the Swan side panels (38). There was only one calliope listed in the Bill of Sale when the title and property was sold to the American Circus Corp. in 1916.

No. 39 The John Robinson Calliope (American Circus Corporation).

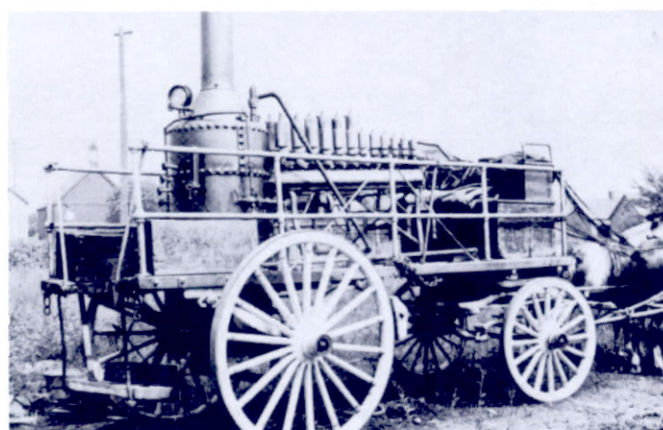
This calliope was with this show as early as 1915 (the year I saw it in Urbana, Ohio, — R.E.C.). Sold to Floyd King who used it on his Walter L. Main, 10 car, show in 1925; enlarged to 15 cars in 1926 and 1927; retitled Gentry Brothers for 1928 and 1929. This show failed and in the final shuffle the wagon ended up at the Ford Museum in Dearborn, Michigan. Con-



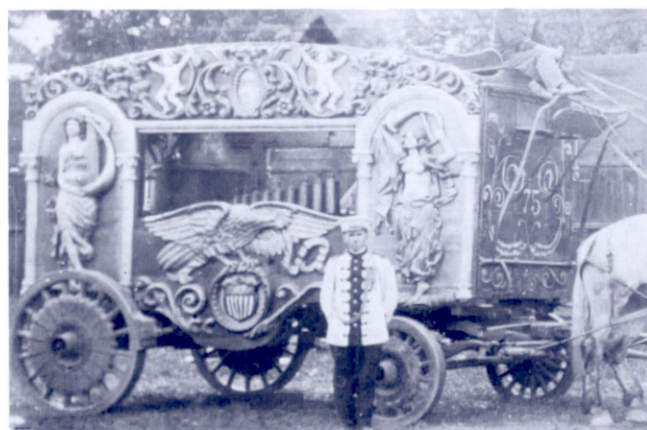
No. 35 Miller 101 Ranch #2 — Pfening Col.



No. 39 John Robinson Ford Mus. — Pfening Col.



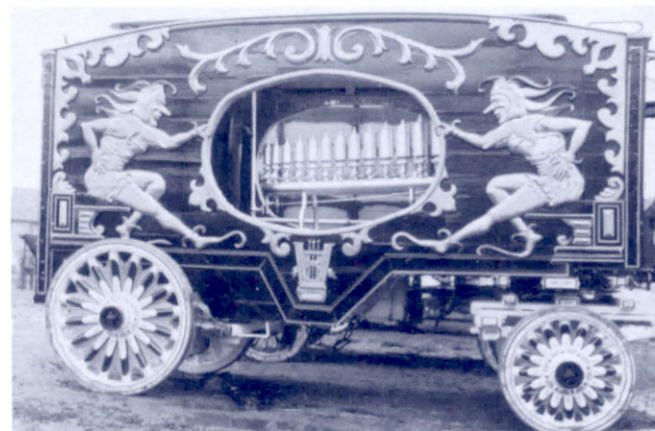
No. 36 John Robinson Rail — Conover Col.



No. 40 Sells & Downs — Pfening Col.



No. 37 John Robinson Horn — Pfening Col.



No. 41 Sells Floto (On H-W) — Pfening Col.



No. 38 John Robinson Swan — Conover Col.



No. 42 B. E. Wallace — Pfening Col.

sidered by some as the most artistic calliope ever built.

No. 40 Sells and Downs.

This wagon first appeared on the Sells and Downs circus in 1902 and was built by the Bode firm for that show. The wagon was on the Sells & Downs show in 1902, 1903, 1904 and 1905. In 1906 Martin Downs changed the name of the show to Cole Bros. and the wagon was on the Cole show from 1906 until 1909. The show was sold piece-meal and J. Augustus Jones purchased the calliope wagon and used it on his Jones Bros. Buffalo Ranch Wild West in 1910. It was then sold to the Downie & Wheeler circus where it was used in 1911, 1912 and 1913. Downie left Wheeler to put out his La-Tena Circus in 1914 and the wagon was on that show through the 1917 season. In 1918 Downs secured the Walter L. Main title and the calliope was on that show from 1918 until 1924, when the complete show was sold to the Miller Bros. who were reopening their 101 Ranch in 1925. The wagon was used with the steam calliope until about 1928 when an air calliope was installed. The wagon then continued with the wild west show until it closed in 1931. The equipment was moved to Marland, Oklahoma, and the wagon remained there until about 1938 when it was sold to the Bill Hames carnival. It was presented to the Circus World Museum in 1962.

No. 41 Sells-Floto.

This wagon is perhaps the best known calliope wagon, the Two Jesters. The wagon was built in the Denver, Colorado winter quarters of the Sells-Floto circus during the winter of 1919-1920 by Leonard Ailsworth and Charlie Luckie. There is some question about the year of construction but it is generally agreed that it was first paraded in 1920. The Floto show continued parading through the 1925 season. The wagon remained unused from 1926 until 1932 when it was used on the Hagenbeck-Wallace circus for lot concerts as well as a few street parades. In 1934 it was a feature of the great Hagenbeck-Wallace parade. The wagon was carried on the 1935 Hagenbeck-Wallace and Forepaugh-Sells circus when a few parades were given. The H-W show was not on the road in 1936 but toured again in 1937. The Two Jesters plus other parade wagons were carried during the early part of the 1937 season but the plan to give parades never materialized. They did not take the wagon out with the 1938 Hagenbeck show. It remained in the Peru quarters until 1941 when it was moved with a few other key parade wagons to the Ringling Barnum quarters in Sarasota. Rubber tires were installed on the wagon and it was used in the spec on Ringling in 1942 and 1943. It was not used in 1944 but was toured again in 1945 and perhaps 1946. In 1949 it was moved to the Ringling Museum of the Circus in Sarasota. The wagon was restored and steel rim wheels were again returned. It is now on display there.

No. 42 Great Wallace.

Truly one of the most beautiful chariot type steam calliopes was built by Sullivan & Eagle for the Great Wallace Shows. The exact year of its construction is unknown but it may have been 1899. It was used on the Wallace show through the 1906 season. In 1907 the calliope was sold to the Campbell Bros. and it remained on their show until 1912. The Campbell show failed in 1912 and was purchased by William P. Hall. In 1913 the Campbells and Fred Hatfield organized another show using the old Campbell equipment titled Cole Bros. The equipment was leased from Hall. The wagon may have been on the Cole show again in 1913. From 1914 until 1919 a number of people framed circuses using equipment from Hall. Barton & Bailey was such a show in 1915, the Wallace calliope was on that show. It may have been on other shows between 1916 and 1919. Rhoda Royal enlarged his 1919 gilly show into a full flat car operation for the 1920 season. Much of the equipment for the 1920 Royal show came from Hall, including the calliope. The Royal show toured in 1920, 1921 and folded after a few weeks in 1922. The show was shipped to Montgomery, Alabama and is lost at that point. The Wallace

calliope may have been with a carnival for a season or two later.

No. 43 Welsh Bros.

This wagon was originally built as a band chariot for the Burr Robbins circus. It was used as a bandwagon on the Ringling Bros. circus for ten years and was then sold to the Welsh Bros. The steam calliope was installed by the Welsh Bros. A good guess would put the wagon and calliope in the Welsh show in 1902 and it probably remained with the show through its last season of 1915.

No. 44 Wortham & Allen.

This steam calliope wagon was used with a "Water Circus" show on the Wortham & Allen carnival during the 1913 season. Like many other large carnivals this show paraded and it is assumed that the wagon made the parade. The show paraded in 1914 also and the wagon probably was used that year also. The origin and further history of the wagon is unknown.

No. 45 The Andrew Downie/Fred Buchanan's Yankee Robinson #1.

A 32 whistle instrument in a wagon built about 1904 by an unidentified manufacturer. Evidently it proved to be too big for a wagon show so Downie sold it to Fred Buchanan in 1905. Buchanan held it at his Ingersoll Park in Des Moines until he put his show on rails in 1908. Adrin Sharpe, calliopist for Fred Buchanan, has provided us with the continuity from Downie to Buchanan. Replaced by Yankee Robinson #2 (No. 46) about 1915.

No. 46 Yankee Robinson #2.

The organ of this wagon is unknown, however the first record of it is on the Yankee Robinson Circus in 1915 and was probably built to replace another calliope that had been used by Fred Buchanan on his Yank show. It was on Yankee Robinson from 1915 until 1920, when the show was sold to Mugivan & Bowers. Much of the Yank equipment including the calliope was used on the 1921 Howes Great London and Van Amburg circus. During the winter of 1921-22 the calliope was remodeled, with a slight rearrangement of the carvings and change of wheels. For the 1922 season the title was changed to Gollmar Bros. In 1923 Mugivan & Bowers reduced the number of their circuses from four to three, with the best equipment from the Gollmar and John Robinson shows going into a single show — John Robinson. The wagon was on John Robinson in 1923, 1924 and 1925. The wagon may have been lost in a fire that burned one of the Robinson barns in Peru in 1926.

No. 47 Young Buffalo Wild West.

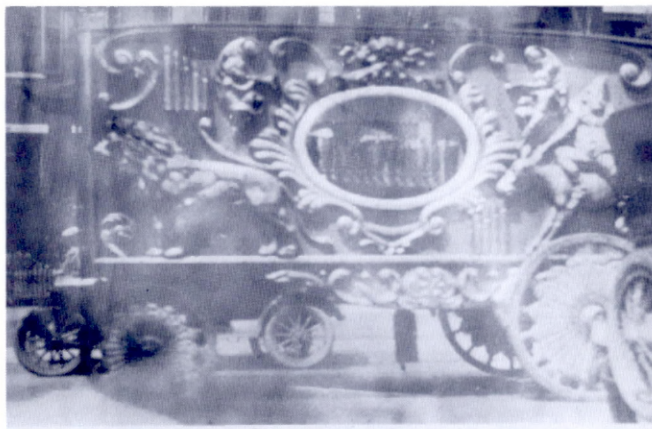
This wagon first appeared on the Young Buffalo show in 1910 and remained there through the final season of the show 1914. All of the Young Buffalo equipment, other than the rail cars, was purchased by William P. Hall. The wagon remained there until 1923 when Fred Buchanan framed the World Bros. circus, which toured only one year 1923. In 1924 the title was changed to Robbins Bros. This wagon was used on the 1924 tour. Sometime during the 1924 season something must have happened to this wagon as the sides were removed and replaced with the sides from the old Forepaugh band chariot, for the 1925 tour. A close examination of the remodeled wagon shows the old Young Buffalo under carriage and not that of the Forepaugh wagon. The calliope with the Forepaugh sides was used by the Robbins show in 1925, 1926 and 1927. It was replaced on the Robbins show by the Barnum & Bailey "Horn" calliope. The wagon rotted away at the Granger, Iowa quarters.

No. 48 Unknown.

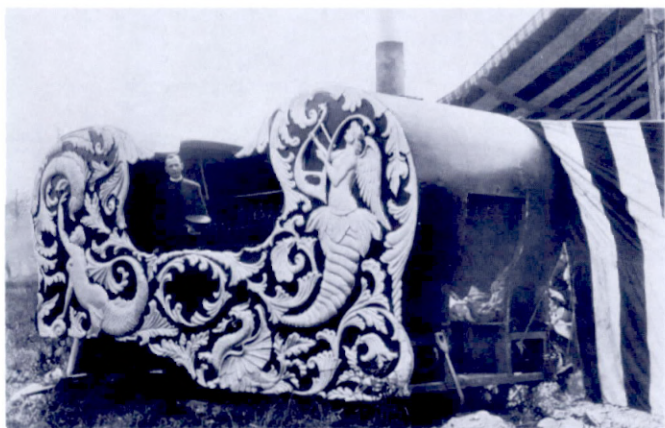
This steam calliope is a mystery. The spring construction is unlike most circus wagons and yet the carvings have a professional look. The lack of sunbursting on the wheels is a question. One possible suggestion associates the wagon with the Hall Farm and perhaps on Orton Bros. and Coulter & Coulter shows:



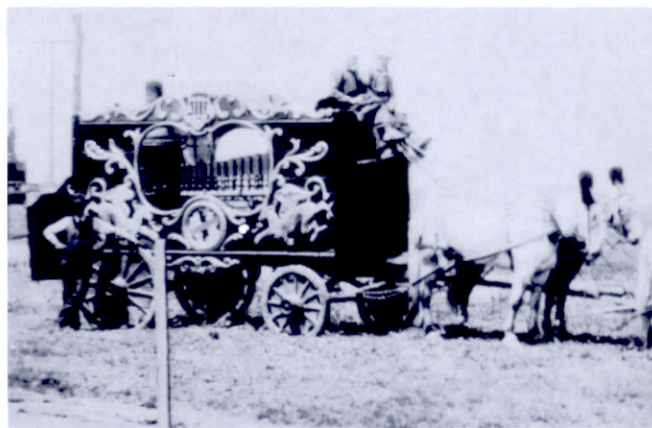
No. 43 Welsh Bros. — McClintock Col.



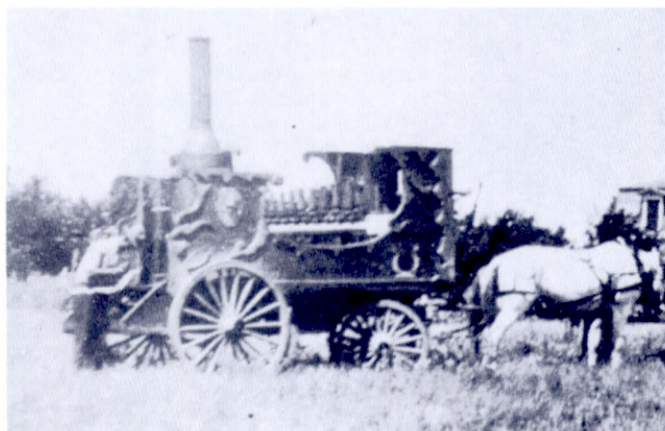
No. 46A Yank. Robinson on JR — Pfening Col.



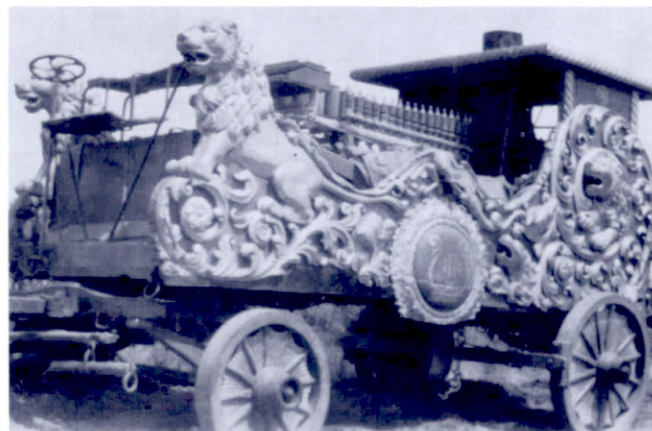
No. 44 Worthem & Allen — Pfening Col.



No. 47 Young Buffalo (World Bros.) — Smith Col.



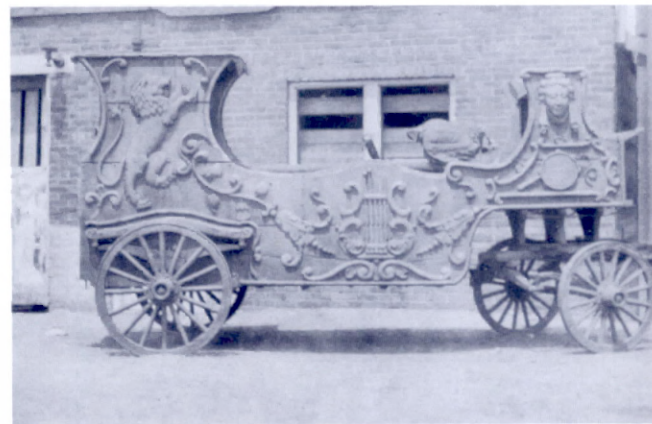
No. 45 Yankee Robinson #1 — Pfening Col.



No. 47A Young Buffalo (Robbins) — Green Col.



No. 46 Yankee Robinson #2 — Conover Col.



No. 48 Unknown — Pfening Col.

SECTION II-A

Calliopes with Kerosene Fired Boilers

By Fred Dahlinger, Jr.

The earliest compact calliope, i.e. one that does not show a coal-fired, steam, boiler that we can illustrate is the Mighty Haag (No. 60). This configuration for Haag's calliope is believed to have preceded that which we show of the same instrument after it was mounted in the former Ringling Sea Shell Chariot (No. 60A). Since the Ringlings were still using this chariot in 1902, this instrument transfer must have taken place between then and 1904, the date ascribed to a Haag Shreveport quarters picture in which this ex-Ringling wagon shows with the calliope installed.

Anyway, 1902 predates any ad which has been found that suggests that these circular manifold, compact, types were available. In his ads of a year or so later, Kratz suggests that he could supply models that would operate on compressed air. Nowhere do we find a clue on just how much air pressure was needed but, if the valving and whistles were comparable to his steam models, it would require considerable. In those days, air compressors plus any engine that would power them represented a lot of bulk. Also, not every town could be depended on to have a station where a pressure tank could be recharged. So, it appears that the

smallest pressure plant would be realized by using a kerosene-fired steam boiler. Unfortunately, we do not have any pictures of steam blowing out of these miniatures to absolutely assure us that they were not run on compressed air. Whatever they were, we can be sure that they tooted a short repertoire because there was not room aboard to carry an appreciable generator plus water and fuel.

No. 60 The Mighty Haag Calliope.

Original configuration, c-1900-1902. From a cabinet photo in the Conover Collection.

No. 60A The Mighty Haag Calliope.

Second configuration. Instrument transferred to the former Ringling Sea Shell Chariot.

No. 61 Kratz ad from The Billboard, 7 December 1907. This pictorial fits the word description of the calliope on the Andrew Mackay European Circus of 1906. See: Billboard, 17 February 1906.

No. 62 The Texas Bud Wild West Show Calliope, date unknown.

No. 63 The McDonald Bros. Wagon Show Calliope, c-1908.

No. 64 The Bowdish Stock Company Calliope.

SECTION III

Calliopes mentioned in the literature for which we either have no illustration or which we cannot correlate with illustrations we may have

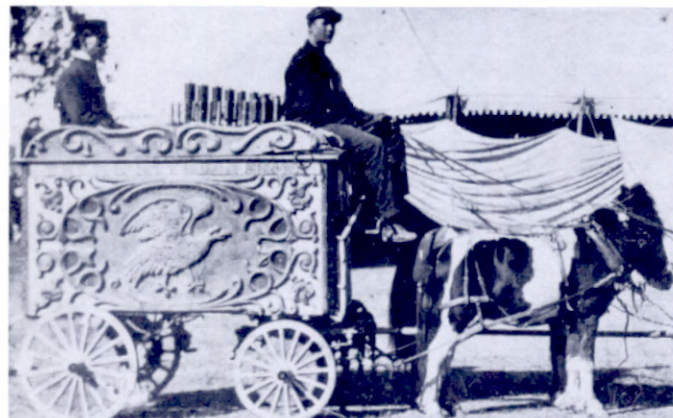
No. 49 The First Great Wallace.

This one preceded No. (42). Built by Ohlsen in 1884 (Clipper, 4 January). The late Harry Parkhurst, old Wallace trouper whose information has proven to be generally reliable, says it was sold before the mid-1890's to Willie Sells for his Sells & Rentfrow/Great Syndicate title. If so, it probably passed with the Great Syndicate property to John F. Hummel in 1896 who, in turn, offered it for sale for \$400.00 in his ad in the 3 December 1898 Clipper.

No. 50 Frank A. Robbins, c-1905.

Wagon unidentified. Fletcher Smith, the calliapist, in The Billboard for 25 August 1934 relates that the instrument was recently off Barnum & Bailey and was in bad shape. Perhaps the instrument in No. 9 before it was sent to Kratz for replacement.

No. 51 Robinson Famous Shows (Dan Robinson), 1910-11.



No. 60 Haag 1900-02 — Conover Col.

Item 225 in sale catalog issued by Fiss, Doerr & Carroll for the 24 November 1911, Indianapolis, auction.

No. 52 W. W. Cole's New York & New Orleans Zoological & Equestrian Exhibition.

Cole's calliope that preceded our next in line. Existence established on the basis of show ads: Erie, Pa., 1874; Urbana, Ohio, 1875; Buffalo, 1876; and St. Louis, 1879; to cite a few.

No. 53 W. W. Cole's New Colossal Shows.

Sold at auction with this circus in New Orleans in 1886. Sale ad says it was new in 1883. Review in the Atlanta Evening Capital (1885) alleges that it was very elaborate. Likely of Ohlsen origin.

No. 54 The pre-1888 Barnum Calliope(s).

The first calliope appears on the Barnum show (with W. C. Coup) in 1873. Nothing has turned up to say when, or if, it might have been replaced before 1888; but the Barnum, Bailey, & Hutchinson, and later, lithographs do strongly sug-



No. 60A Haag (In bandwagon) — Wilson Col.

gest that their calliope of the 1880's was much more elaborate than the styles we can associate with the 1870's. Since an actual photograph has been found for almost every parade wagon illustrated in the Barnum paper of the 1880's, we cannot ignore its general accuracy. Although no report of its loss has been found, it appears probable that the requirement for the purchase of our No. 9 at the Doris & Colvin auction was brought about by the 1887 winterquarters fire.

No. 55 The F. J. Taylor, 1925; Cook & Cole, 1927, Calliope.

Since the article on the Taylor Circus by Bradbury, May-June 1963 **Bandwagon**, was written, it has been determined that the calliope illustrated there on page 11 was not Taylor's. The Consolidated Circus Corporation, Omaha, operators of the Taylor Circus, still listed their calliope on their 1928 inventory. A correspondent, who visited the site of the Taylor residue in 1968, reported that there was nothing identifiable still there.

No. 56 The Cummins Wild West Show, 1906.

Mentioned in a review by Issac Marcks, **Bandwagon**, July-August, 1962, p-4.

No. 57 The Talbot's Fighting the Flames Calliope, 1906.

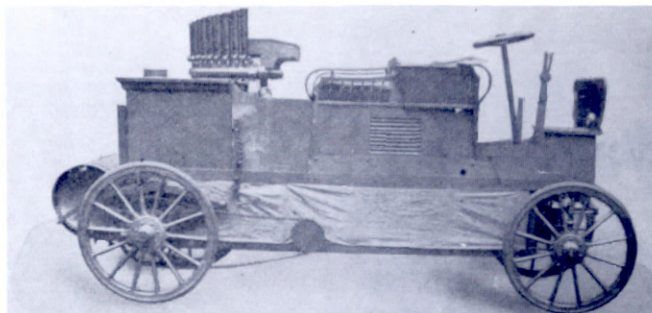
Offered for sale in an ad in **Billboard**, 2 February 1907, page 13.

No. 58 Ellis European Circus, Coney Island. Ad in the **Billboard**, 20 July 1912 to sell a 32 whistle Queen make calliope.

No. 59 G. G. Grady Circus, 1869. As advertised in a show ad for Logansport, Indiana, 18 June. No confirmation.

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2. Whistling Thru Life, E. Deacon Albright, **The Billboard**, 1942.
3. The Calliope, Its Origin and Appreciation, Richard E. Conover, **The Bandwagon**, February 1954.
4. Old Steam Calliope is Wheezing Again, Tom Parkinson, **The Billboard**, 22 October 1955.
5. A Critical Re-Examination of the History of the Steam Calliope, Dr. Robert J. Loeffler, **The White Tops**, Nov.-Dec. 1955, Jan.-Feb. 1956.
6. A Red Letter Day in 1857, Burritt M. Hiatt, **Daily News-Journal**, Wilmington, Ohio, 19 January 1959.
7. The Martin Downs-Cole Bros. Steam Calliope, Joe Bradbury, **Bandwagon**, July 1957.
8. The Great Wallace and Carl Hagenbeck Steam Calliopes, Joe Bradbury, **The Bandwagon**, May-June 1958.
9. The Fred Buchanan Yankee Robinson and the Hagenbeck Wallace Calliopes, Joe Bradbury, **The Bandwagon**, Sept.-Oct. 1958.
10. The Two Floto Show Steam Calliopes, Joe Bradbury, **The Bandwagon**, November-December 1958.
11. The Barnes and the Howes Great London Steam Calliopes, Joe Bradbury, **The Bandwagon**, March-April 1959.
12. The Howes Great London-John Robinson Steamer and Air Calliopes, Joe Bradbury, **The Bandwagon**, January-February 1959.
13. The Sullivan & Eagle Calliopes: Gentry, Cole 1935, Haag, and Sparks, Joe Bradbury, **The Bandwagon**, November-December 1960.
14. The Forepaugh Calliope and Fred R. Castle, Fred D. Pfening III, **The Bandwagon** November-December 1965.
15. Reprise, March-April 1967.
16. Steam Calliopes of the Miller Brothers & Arlington's 101 Ranch Wild West Show 1907-1916, Joe Bradbury, **The Bandwagon**, May-June 1969.
17. Steam Calliopes in the **Billboard**, Fred Dahlinger, **The Bandwagon**, September-October 1969.
18. Circus and Carnival Steam Calliopes, Fred Dahlinger. A compilation, privately printed, 25 August 1969. Very limited circulation.



Kerosene or coal fired, steam and compressed air CALLIOPEs of every design, mounted or unmounted. Calliopes with expert performers furnished for special occasions. Old Calliopes taken in trade. For particulars address GEORGE KRATZ, Evansville, Ind.

No. 61 Andrew MacKay European — Conover Col.



No. 62 Texas Bud WW — Pfening Col.



No. 63 McDonald Bros. — McClintock Col.



No. 64 Bowdish Stock Co. — Pfening Col.

THE FRANK J. WALTER CIRCUS COLLECTION

by Donald R. Carson & Perry Luth, Sr.

Frank J. Walter was a unique individual. He owned a private collection of small circus wagons that would have made any Circus Fan's wildest dreams come true far beyond reality.

Frank was a descendent of one of the oldest families in Houston, Texas. As a boy he was greatly attracted to the Gentry Bros. Dog & Pony Show. Inspired by the performances, he tried his hand at training dogs, monkeys, horses, and ponies. After seeing Hagenbeck-Wallace and Al G. Barnes performances he decided he was going to see what he could do with wild animals.

He acquired several lions and leopards and successfully trained them. He even broke a lioness, Congo, to both fight and wrestle with him in the arena.

Frank never had any particular plan in all this as it was strictly a hobby with him. He married and his wife took an interest in the animal training. His mother had always been sympathetic and soon he had quite a collection of animals around his place.

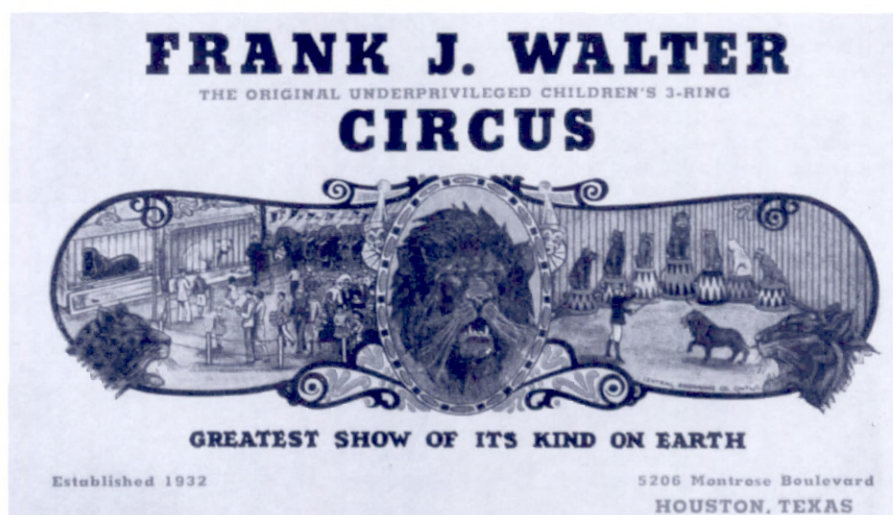
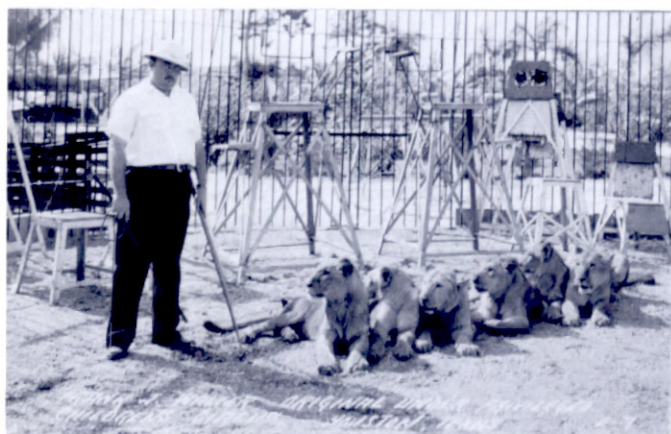
In 1932 Frank began presenting performances annually solely for the entertainment of under privileged children and inmates of children's hospitals in the Houston area. He titled his show the Frank J. Walter Original Under Privileged Children's Circus and presented one to a half dozen performances annually.

We are fortunate to have one of the printed programs for the season of 1936 and the performance ran as follows:

Frank J. Walter, Equestrian Director; C. G. Risley, Music Director; John Andrew, Announcer.

Display No. 1: Circus Band Concert
No. 2: Comedy trampoline.

Frank J. Walter is shown here with his group of six female lions in 1936. Burt Wilson Collection.



No. 3: Here comes the clowns: Ambrose Quadruplets, Bum Henry, Connors, and Valentino.

No. 4: Riding bear.

No. 5: Novelty dog act, presented by the Schoonovers.

No. 6: Military ponies, presented by Capt. A. W. Kennard.

No. 7: Group of forest bred Nubian Lions presented by Capt. Mat Lovich.

No. 8: Clowns from every land with their funny capers.

No. 9: Walter's Wild Horses, "Pawnee," "Cherokee," and "Comanche." Featuring "Cherokee," world's greatest hind-leg horse. Presented at Liberty by Mrs. Frank J. Walter. (Three horses have never been saddled, and were raised on a ranch thirty miles from Houston.)

No. 10: "Pinkey," comedy mule. Presented by Harry Schoonover.

No. 11: We now present "Knee-High," age four years, height 29 inches.

No. 12: Riding monkey.

No. 13: Clown convention.

This colorful letterhead was first used by Frank Walter in 1943, it used a Central Engraving Co. design that was also used by Terrell Jacobs. The illustration is in full color and the title is in red. The original was sent to Bill Woodcock on August 24, 1943 and is the first copy used. Pfening Collection.

No. 14: Sky-Line goat.

No. 15: The famous Connors Trio; masters of the tight-wire.

No. 16: Clowns featuring the funny Ambrose.

No. 17: High Schooled and dancing horses, "Floto," "Wallace," "Frisco," "Don Juan," and "Whirlwind." Presented by Wilma Schoonover, Harry Schoonover, and A. W. Kennard.

No. 18: Sensational slide for life, Al Connors.

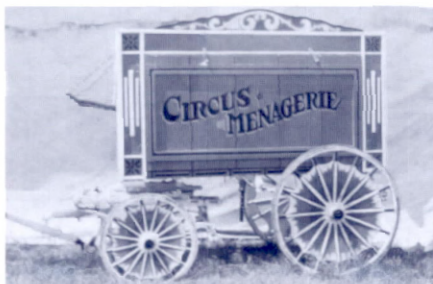
No. 19: Balancing globe, presented by

The Walter quarters in Houston contained a total of 13 different buildings. Shown here is the horse stable, one of the larger buildings, it was lost in a fire in 1946.





Cage #10, built by George Christy, was used to carry the Walter performing lions. Condon-Pfening Collection.



Another Christy built cage was #18, shown here on the Walter show. Condon-Pfening Collection.



The only baggage wagon #30, was built by Walter. It is shown with the dressing top in December of 1937. Burt Wilson Collection.



The former Christy cage #19, is pictured in the barn. Photo by Albert Conover.



The clown patrol wagon #20 is shown in a 1937 photo. Burt Wilson Collection.



Gentry Bros. was the origin of this cage, #41 on the Walter show. Woodcock-Pfening Collection.



Walter's cage #21, originally was a ticket wagon on Hugo Bros. It was rebuilt as a cage by Christy. It is in the center of the large cage photo shown earlier in the article. It is shown here on Christy as a tab-ticket wagon early in the 1920s. Pfening Collection.



The Great Wallace-Norris & Rowe bandwagon #28, was last used on a few parade given by Clyde Beatty Circus in 1954. Richard E. Conover Collection.



Wagon #40 was used as an air calliope wagon on the 1935 show. The carvings were remounted filling in the open sides. Woodcock-Pfening Collection.

the world famous Arthur Henry Duo.

No. 20: The deft defying whirling slide, Mrs. Al Connors.

No. 21: Tons of entertainment, the Mighty Ruth.

No. 22: Clowns; this is the last appearance of the funny fellows.

No. 23: The Flying Valentines; aerialists supreme.

No. 24: Exit march, Frank J. Walter Circus Band.

As you can see quite an excellent

Ten of the Walters cages are grouped for a 1937 photograph, with Walter and dog in center. The cage numbers from left to right are: #16, #41, #18, #42, #21, #54, #44, #46, #19 and #45. The original 8x10 of this view, reproduced here, was autographed to Terrell M. Jacobs in 1937. Woodcock-Pfening Collection.

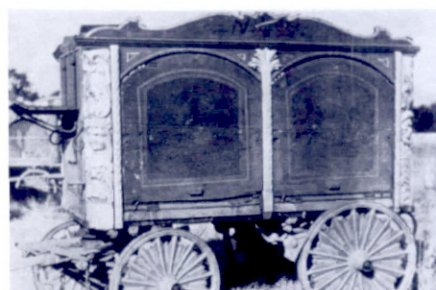




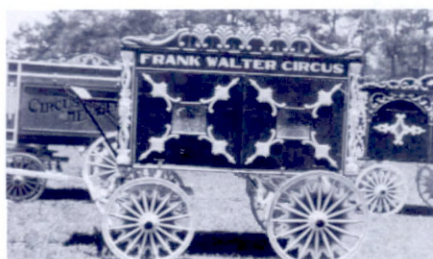
Walter built this water wagon, #34, the show's other water wagon #35 had been on the Isley 1935 show. Burt Wilson Collection.



Water wagon #35 is shown while on Bailey Bros. in 1935. It was built by Sullivan & Eagle in 1906. Conover Collection.



Sullivan & Eagle built this wagon for the Gentry show. Cage #43 had two sections. Woodcock-Pfening Collection.



The twin square mirrors distinguished this Gentry cage, which was #45 on the Walter show. Woodcock-Pfening Collection.



The original color print of this photo shows the salmon-pink color of cage #46. Perry Luth Photo.

show was presented and many of these kids were thrilled and it was the next biggest thing to Christmas for them. These events were produced yearly through 1942 and each year seemed to be more elaborate.

An estimate was made that Walter poured \$100,000 into his circus hobby and as one looks over all that he had this must have been an accurate figure. The most outstanding part of his collection was the historical circus wagons of which he was truly proud. A complete list of these wagons accompanies this article, but brief mention will be made here. This collection of old-time circus wagons began when he acquired one of the original ticket wagons of

Gentry Bros. Dog & Pony Shows. He next obtained small cage wagons that had been on Christy Bros., Hugo Bros., and Gentry Bros. shows. One of his last additions from a barn in El Reno, Oklahoma was the Great Wallace shell-type bandchariot. In addition Walter had his own wagons and rigs made and added to this collection. He spent much money in having these wagons restored.

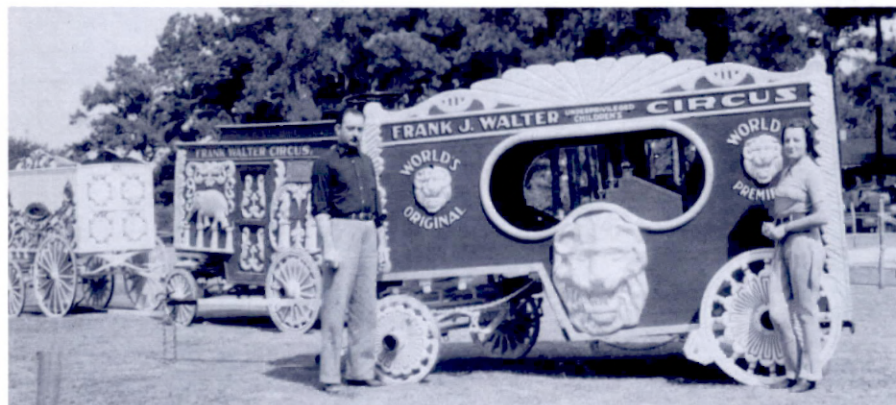
To house all these wagons and animals he acquired three and a half acres of land south of Houston. On this prop-

erty he constructed ten buildings. Approaching from Houston one was first greeted by a herd of concrete elephants, their trunks raised in a salute.

The wagon collection was housed in two 100 ft. barns built for exhibition purposes as well as storage. The two story combination tackroom and training barn was the reception center. Walls were lined with autographed photos of circus stars and wagon wheels from circus vehicles were utilized as chandeliers. Nickeled horseshoes formed the center pieces of window gratings. A smoking stand was made from the foot and portion of the leg of an elephant. There was a kitchenette with a massive oak table and on the second floor were two bedrooms and a bath.

Other buildings included a 130 ft. one housing permanent cages for the dogs, monkeys, and other animals; a 60 ft. cat barn for wild animals; a horse barn containing 16 stalls; a pony barn housing nearly 50 animals; and a veterinary hospital, a blacksmith shop, commissary and harness and property rooms. There were living quarters for the full time employees to look after the property. In addition there was a large outdoor arena containing two rings and a steel arena. It was here that rehearsals were made for the circus acts presented later for the children.

His quarters were used during win-



ters by some acts and it was while the Nettie Dutton act was wintering there that it lost its trained camel in a fire. This 1946 blaze also killed several of Walter's horses and ponies. A number of circus veterans in the Houston area frequented the Walter quarters and several well-known personages were entertained there.

When Downie Bros. Circus of 1939 was auctioned in Texas, Walter bought the elephants and sold them later to Wallace Bros. Circus.

Walter was a close friend of Clyde Beatty and mention has been made that he reportedly helped Beatty organize his show and became a partner in that organization. According to Perry Luth, Walter had lent Beatty money but never actually owned any part of his show business ventures. Frank Walter served on the front door of the Clyde Beatty Circus from the years 1946 through 1951.

After an extended illness he died at his home in Houston February 29, 1952 at the age of 49. His circus wagon collection passed into the hands of Clyde Beatty and a complete description of each unit appears in that listing.

The following sources were consulted for information used in this article:

The Billboard; 10/2/37, 6/4/38 p. 67, and 3/15/52 p. 34 & 48.

Hobbies: February, 1942 p. 42.43.

Houston Chronicle 3/1/52.

Houston Post 3/2/52.

White Tops: June-July, 1942 p. 7-8; Mar.-Apr., 1952 p. 10.

Most of all we are indebted to Perry Luth who furnished all of the basic wagon information, a copy of his inventory made for Clyde Beatty 11/15/54, and checked over the final draft before publication.

FRANK WALTER CIRCUS WAGON COLLECTION

WALTER NUMBER

#10 — Cage Wagon

A Christy built cage, one section. Used by Walter for his cat act and was disassembled by him. All that was left of this wagon by Nov. 15, 1954 was the platform running gear.

#16 — Cage Wagon

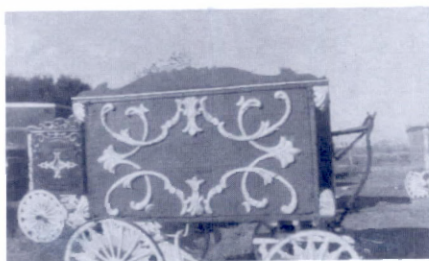
A Christy built cage, two section. Painted yellow.

#18 — Cage Wagon

A Christy built cage, two section. Painted blue with white trim.

#19 — Cage Wagon

Originally Gentry Bros. #11. In its original state must have been a very beautiful and elaborate vehicle. Rather than the generally used square corner type wagon, this one was adorned by somewhat of an old time Greek column, on top of each was a carved wooden dog

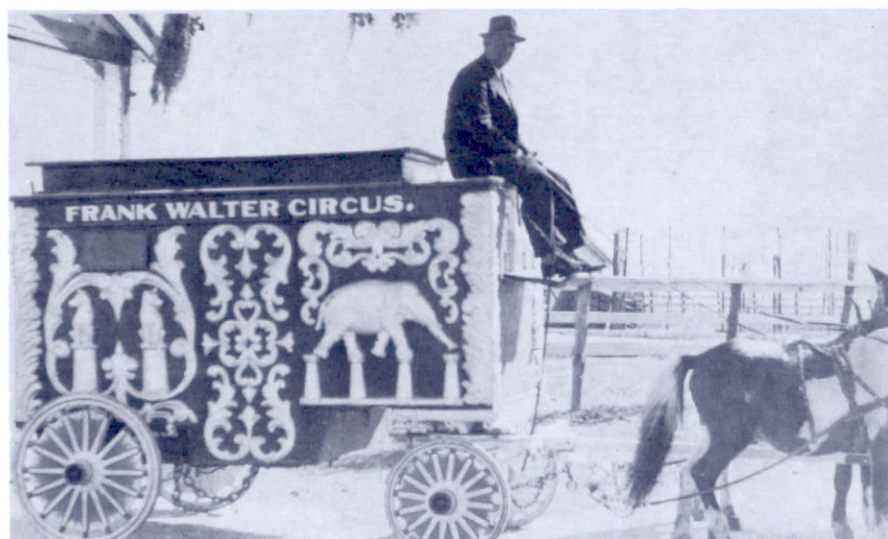


Cage #42 was also built originally for the Gentry show. Photo by Perry Luth

head. The painting which was discernable after much scraping tended to show artistry one finds in the temples of the old world. NOTE B

#20 — Gentry Clown Patrol Wagon

We let this wagon go. A doctor friend of Walter "Just had to have it". After



The number 50 was assigned to the Gentry Bros. red ticket wagon while it was owned by Walter. It was destroyed in a fire at the Beatty quarters in 1955. McClintock Collection.

restoring it, he used it on his ranch for kids. However, some years later it was found on the ranch of Bill Daniels, Liberty, Texas. He has a frontier section on his spread and the wagon is among those present.

This Gentry cage had two sections and carried Walter's #44. Photo by Perry Luth



#21 — Cage Wagon

Originally the Hugo Bros. Circus ticket wagon. It was rebuilt by G. W. Christy into a cage. Two sections, with a drop type frame.

#28 — Shell Bandwagon

Built for the Great Wallace Circus circa 1900. Used on the Norris & Rowe Circus in the period 1903-05. Lost from the records until it re-appeared on Phil Isley's Bailey Bros. Circuit in 1935. In 1953 it was reconstructed by Perry Luth with auto truck wheels being substituted for the former wooden construction. In 1954 it was carried on the Clyde Beatty Circus and was used in the parades presented. Red body with white gear. Eagle was in silver and the rest of the ornamentation was in gold. NOTE B

#30 — Baggage Wagon

Built by Frank Walter. Painted red

with white letters "Frank Walter Original Underprivelege Children's Circus." #32 — Light Plant Wagon

Built by Frank Walter. Body construction and paint job and lettering similar to #30.

#34 — Water Tank Wagon

Built by Frank Walter. Painted red with white lettering.

#35 — Water Tank Wagon

Originally Gentry Bros. (probably Sipe). Used on Bailey Bros. Circus in 1935. Painted red with white lettering. #39 — Cage Wagon

Originally on Gentry Bros. Built by Sullivan & Eagle, Peru, Ind. Two section. Painted red with gold trim. Was on Bailey Bros. when show was owned by Phil Isley. In 1952 was in a disassembled manner. 1954-55 Perry Luth, using #35 a duplicate in general design, came up with a restoration that parallels the original as much as possible. Now owned by Tommy Holmes, Houston, Texas.

#40 — Tab Wagon

Original Gentry Bros. Built by Sullivan & Eagle, Peru, Ind. White with gold scrolls and mirrors. Used on Isley's Bailey Bros. as an air calliope. When acquired by Walter the carvings were a mess. He salvaged as much as possible. It was his intention to have his name carved and mounted in the blank space.

#41 — Cage Wagon

Gentry Bros. Two section. Painted red with silver scrolls. Rectangular mirror designs on the sideboards. NOTES A & B.

#42 — Cage Wagon

Gentry Bros. One section. Painted blue with ornate silver scrolls across the sideboards. NOTES A & B.

#43 — Cage Wagon

Originally Gentry Bros. #35. Built by Sullivan & Eagle, Peru, Ind. Two section. Blue with silver trim. Rebuilt by Perry Luth. Now owned by Tommy Holmes, Houston, Texas. NOTE A.

#44 — Cage Wagon

Gentry Bros. Two section. Painted green with gold scrolls. Small circular mirrors on side panels. Corners are inset. Quite different in design and build from the other cages. Also a bit larger. To J. Pabst, Houston, Texas.

#45 — Cage Wagon

Gentry Bros. Two section. Painted blue with red trim. Square mirrors appear on the side panels. NOTES A & B.

#46 — Cage Wagon



Walter built this bandwagon using Model-T undergear. Pfening Collection.

Gentry Bros. Two section. Painted salmon pink with silver scrolls. NOTES A & B.

#47 — Air Calliope Wagon

Built by Frank Walter. Painted red with gold scrolls. Lion head carvings on sides. Rebuilt by Perry Luth with rubber tired wheels. Used 1954 on Clyde Beatty Circus parades. National Air Calliope installed. NOTE B.

#48 — Bandwagon

Frank Walter built on Model-T truck wheels.

#50 — Gentry Bros. Red Ticket Wagon

Built by Frank Walter. Painted red with gold scrolls. Lion head carvings on sides. Rebuilt by Perry Luth with rubber tired wheels. Used 1954 on Clyde Beatty Circus parades. National Air Calliope installed. NOTE B.

#48 — Bandwagon

Frank Walter built on Model-T truck wheels.

#50 — Gentry Bros. Red Ticket Wagon

Built by Sullivan & Eagle, Peru, Indiana 1902. Gentry Bros. 1902 - 1922. Christy Bros. 1923 - 1930. Formerly owned by George W. Christy who had obtained it from James Patterson when he bought the defunct Gentry (Newman & Austin) show in Houston. The twin of this wagon is in the Hertzberg Circus Museum, San Antonio, Texas. Red with gold ornamentation. NOTE B. Prairie Schooner

Built in Houston under Walter direction.

Prairie Schooner

Similar to the above item.

Clown Auto Fire Wagon

Cannon & Caisson

Deadwood Stage

Walter built with bay sides as in the original version of stage coaches. It was built two-thirds the size of the prototype. The cabinet work was highly finished. Kept in the clubhouse and burned up in a fire.

NOTE A: Gentry Cage Wagons #s 41, 42, 45, 46, and 35 were more or less very similar in construction. The body size was 6 x 3 x 3 ft. Note that the corner posts are placed at an angle, rather than flat as is customary.

NOTE B: These wagons were lost in a fire at the Clyde Beatty Circus winter quarters in Deming, New Mexico in 1955.

Season's Greetings

to

**Circus Performers And
Circus Fans Everywhere**

Grace Weckwerth

C.F.A. P.E.T.A. C.H.S.

C.C.A. and C.F. Great Britain

Circus history: Posters and papers and programs and pictures. It's living again in the past. But ain't it wonderful! Looking back and looking forward: Happy holidays!

Joe M. Heiser, Jr. — CHS 479

Houston



Season's Greetings

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from the

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Chang Reynolds, President Fred D. Pfening III, Vice-President Julian Jimenez, Treasurer Verne G. Fussell, Secretary

1969 C. H. S. ELECTION REPORT

In accordance with the CHS bylaws the Election Commissioner shall count the ballots he has received at his address on or before November 10th. On this basis a total of 512 countable ballots were received and the official results are declared as follows:

FOR PRESIDENT

Charles "Chang" Reynolds 465
Richard E. Conover 7
Gaylord Hartman 5

The following received two votes each: Joseph T. Bradbury; and Robert Parkinson. The following each received one vote: Sverre Braathen; Justice Blankerts; Charles Lockier; L. D. Montgomery; W. W. Richey; C. L. Davis; Ollie Miller; Harold Dunn; W. Gordon Yaden; Earl M. Allen; Ed Freeman; Thomas White.

FOR VICE PRESIDENT

Fred D. "Ricky" Pfening, III 275
Maurice Allaire 230

FOR SECRETARY

Verne Fussell 297
Ed Cripps 187

FOR TREASURER

Julian Jimenez 383
Leland Antes 117

DIVISION DIRECTORS

DIVISION 1

Fred D. Pfening, Jr. 85
Albert Conover received 2 votes and Charles Spencer and Don F. Smith each received one vote.

DIVISION 2

Steve Sullivan 8
Maurice Allaire 5

The following received 3 votes each: Paul Horsman, Arthur Gunther. Ray Dirgo received 2 votes and the following received 1 vote each: Vincent Reynolds;

Richard Flint; E. Burnette; Joseph Bourgeois; Michael Corcoran and Lawrence Crocker.

DIVISION 3

James Hassan 42
Robert D. Good 4

Earl Schmid received 3 votes. The following received two votes each: William Elbrin; A. Robert Hall; Charles Boas; Gus Taliaferro; Porter Hemphill; Charles Lockier and Calvin Davis. The following received one vote each: Charles Boggs; Richard Britton; Henry Hayden; Robert E. Robinson; Richard Hemphill; Charles Seipp; James Cotter; William Ruwedel; Joseph Minchin; James Harshman; William Rhodes; John Phillips and Bob Timmel.

DIVISION 4

Thomas White 26
Freddie Daw 10

Howard Tibbals received three votes and the following received one vote each: J. M. Dalziel; Jack Painter; Richard Reynolds; Glenn B. Berry; Hardy O'Neil and Robert Clarke.

DIVISION 5

Orlo Rahn 65

The following received 2 votes each: Hallie Olstadt and Don Hensey. Eugene Jurewics received one vote.

DIVISION 6

Ned Aitchison 9

The following received one vote each: Ted Bowman; Bill Green (Nebr.); C. C. Day; John Thiel and Edward Lester.

DIVISION 7

Glenn R. Draper 6
Joe Rettinger 5

DIVISION 8

Bob MacDougall 53

The following received one vote each:

Doug Lyon; Bill Biggerstaff and Mike Sporrer.

DIVISION 9

Ed Cripps 4

Walter W. Tyson and C. A. Crawford received one vote each.

As Election Commissioner of the CHS (1969) I hereby declare the following duly elected officers of the Circus Historical Society, Inc. for the term 1970-1971. All are directed to assume the duties of their office as of January 1, 1970 and continue thereby through and including December 31, 1971:

President — Charles "Chang" Reynolds (Calif.)

Vice President — Fred D. "Ricky" Pfening, III (Ohio)

Secretary — Verne Fussell (Iowa)

Treasurer — Julian Jimenez (Kansas)

Director Div. 1 — Fred D. Pfening, Jr. (Ohio)

Director Div. 2 — Steve Sullivan (Mass.)

Director Div. 3 — James I. Hassan (Penna.)

Director Div. 4 — Thomas White (Fla.)

Director Div. 5 — Orlo Rahn (Iowa)

Director Div. 6 — Ned Aitchison (Kansas)

Director Div. 7 — Glenn R. Draper (Idaho)

Director Div. 8 — Bob MacDougall (Calif.)

Director Div. 9 — Ed Cripps (Ontario)

The Election Commissioner shall retain all ballots and documents of the election until 30 days after adjournment of the next National Convention. Should any question or challenge arise relative to the election results, the course of action specified under Article XI, Section 4 of the bylaws is to be followed.

Robert L. Parkinson,
Barboo, Wisconsin
1969 CHS Election Commissioner

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1970-71

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Hallie "SILK SHIRT" Olstadt, Legal Adjustor
Charlie "CROSSCOUNTRY" Hill, General Agent
Walt "COLLAR BUTTON" Hohenadel, Press
Marv "HALF HITCH" Gauger, Front Door Tickets
John "MISERABLE" Dombrosky, Big Top Canvas
& General Supt.
Cliff "LONGLINE" Cowen, Boss Hostler —
Glass Eyed Jerry Sloan, Asst.
Paul "BOOTS" Ingrassia, Supt. Elephants —
Little Willie Peewinkle, Asst.
John "HIGHWIRE" Wilson, Menagerie Supt. —
Ripon Bunnie, Asst.
Joe "POCKETS" Orth, Supt. Ladies Wardrobe —
"CROOKED NECK" Nellie Yumkovitch, Asst.
John "SCRAP IRON" Marietta, Trainmaster —
"GREASY" George Flarrity, Asst.
Bud "LONG" Rosenstein, Pony Boss
Don "SILENT" Francis, Veterinary
Cal "DORSEY" Burgner, Circus Band Director
Bette "PRAIRIE FLOWER & MOTHER OF BRATS"
Leonard, Virgin Car
Rose "SMILING" Dombrosky, Cookhouse —
Whity "SIDESHOW" Savage, Asst.
Bob "6 SHEET" Parkinson, Mgr. Adv. Car No. 1
Eddie "CHEESE" Salzwedel, Mgr. Light Dept.
John "RATTLESNAKE" Boyle, Programs

A FEW FEATURED ACTS IN WILD WEST DEPT.

Ollie "SHOOTBANGER" Gauger, Sharpshooting &
Bullwhips
"BUTTERCUP" Orth, Knife Throwing & Trick &
Fancy Riding
A. J. "LONGLOOP" Cowen, Steer Wrestling &
Trick & Fancy Roping
Indian Village "WITH BLUE LIGHTNING", SON
OF "YELLOW THUNDER"

P.S. OUR OPENING DATE AND TOWN DUE TO
OPPOSITION IS NOW TOP SECRET, BUT WE
KNOW IT WON'T BE LONG AS THEY HAVE JUST
FUMIGATED, AND DELOUSED THE COACHES.

OUR NEW PRIMA-DONNA JUST ARRIVED, "BEL-
CHING BERTHA KLOTZ" — OOSTBERG, WISC.

MERRY CHRISTMAS AND A HAPPY NEW YEAR
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Season's Greetings
And Sincere Best Wishes
For The New Year

Clyde Beatty-Cole Bros. Circus
King Bros. Circus
Sells & Gray Circus

Frank McClosky, President



CIRCUS HISTORICAL SOCIETY'S

BANDWAGON



Vol. 13, No. 6

November-December 1969

Fred D. Pfening, Jr., Editor

Richard E. Conover, Editorial Consultant

Joseph T. Bradbury, Fred D. Pfening, III Associate Editors

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CIRCUS HISTORICAL SOCIETY, INC., Gaylord Hartman, President, 1056 Jefferson Ave., Washington, Penna. 15301; **Richard E. Conover**, Vice President, 927 Oakland Ave., Xenia, Ohio 45385; **Julian Jimenez**, Treasurer, 1325 Commercial St., Atchison, Kansas 66002; **David Price**, Secretary, Box 99, Huntsville, Texas 77340.

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THIS MONTH'S COVER

The illustration on our cover this issue is the front piece from the Ringling Bros. World's Greatest Shows 1898 route book.

It is the only full color illustration, other than advertising, that appears in the 82 page book.

The original is from the Pfening Collection.

Don F. Smith Elected C.F.A. President

Don F. Smith, founder and first president of the Circus Historical Society was elected President of the Circus Fans Association of America during the groups national convention in Phoenix, Arizona in September.

Smith, a resident of Detroit, Michigan, is the second man in history to serve as president of two of the three circus fans organizations. He joins Gaylord Hartman, current president of the CHS and formally president of the Circus Model Builders.

His first act in office was to announce that the 1970 CFA convention would be held in Milwaukee, Wisconsin July 1 to 4, in connection with the July 4th Circus Parade in that city.

NEW MEMBERS

- 1800 William F. Briney
1600 Randalia Dr.
Ft. Wayne, Ind. 46805
- 1801 Willard G. Coy
641 West Clark St.
Freeport, Ill. 61032
- 1802 Ralph Calico
58 Dover St.
Lowell, Mass. 01850
- 1803 Paul Wendell Ely
2823 Church Walk
Falls Church, Va. 22042
- 1804 Henry D. Magnin
6044 Woodman Ave.
Van Nuys, Calif. 91401
- 1805 Richard G. Weir
314 Hume Dr.
North Canton, Ohio 44702
- 1806 Jim Peterson
2877 North 36th St.
Milwaukee, Wisc. 53210
- 1807 Bobby L. Beckert
P.O. Box 47
N. Hollywood, Calif. 91603
- 1808 Russell James Gaston
1603 W. Third St.
Sterling, Ill. 61081
- 1809 James A. Reilly
28 W. Tuscon Blvd.
Tuscon, Arizona 85716

NEW DIRECTOR AT HALL OF FAME

Col. William W. Naramore, president of the Circus Hall of Fame, Sarasota, Florida, is resigning his position as managing director. He has served in this capacity for 11 years.

Succeeding him will be Richard W. Edgerton, who has been public relations director of Marineland of Florida, in St. Augustine. The selection was made by the board of directors in September.

Naramore will continue as president of the Hall of Fame and as a member of its board of directors.

FREDDIE DAW'S

15-PAGE ALL-CIRCUS CATALOG

Freddie Daw's All-Circus Catalog, 3-hole punched for adding new pages when printed. Subscribers will receive 3-Ring Letters when published and all new pages FREE OF CHARGE. Send only \$3.00 to the address below for your subscription. Great for 1/4 scale model builders.

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- 1813 Rev. Richard T. Carr, Jr.
P.O. Box 1135
Santa Cruz, Calif. 95060
- 1814 Ed R. Haldy
3316 Terry Dr. S.E.
Cedar Rapids, Iowa 52403
- 1815 Dale Thomas
1823 Sunset Dr.
Cleveland, Ohio 44143
- 1816 Michael A. Jenkins
1222 Commerce St.
Dallas, Texas 75202
- 1817 Jake Lathem
2110 N. Missouri Ave.
Springfield, Mo. 65803
- 1818 Howard Coleman
2200 Avalon Dr.
Las Cruces, N. M. 88001
- 1819 Allan Duncan MacDougall
1222 Cambridge St.
Cambridge, Mass. 02139
- 1820 James Frank Woodburn
751 24th Ave. N.
South St. Paul, Minn. 55075
- 1821 Ludwig Warren Hoffmann
P.O. Box 127
Indiantown, Fla. 33456
- 1822 C. L. "Roy" Harelson
P.O. Box 483
Glendale, Arizona 85301



HOLIDAY GREETINGS

To Circus Historical Society Members
and
Bandwagon Friends

See the
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City
Festival
Circus**

In its new quarters under roof in 1970

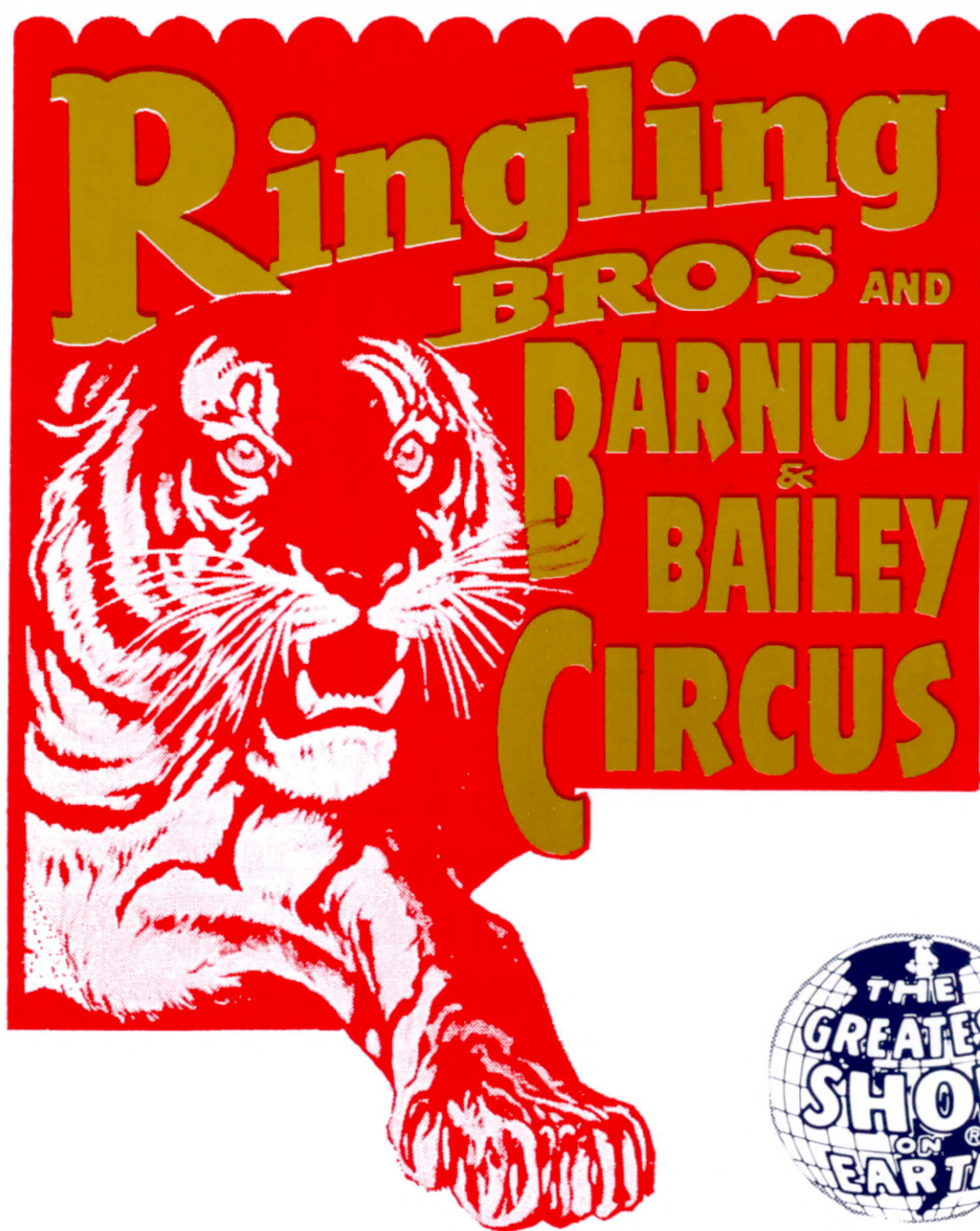
July 10 & 11 plus July 15 to 18

Additional 2 performances on July 10 & 11

Circus performances nightly at 8 P.M. with 2 P.M. show
on Saturday July 18. The actual Festival begins July 15
and the annual parade is at 10 A.M. on Saturday July
18.

CIRCUS CITY FESTIVAL

Peru, Indiana



SEASON'S GREETINGS

TO ALL OUR FRIENDS

We will look forward to seeing you during our

CENTENNIAL ANNIVERSARY -- 1970